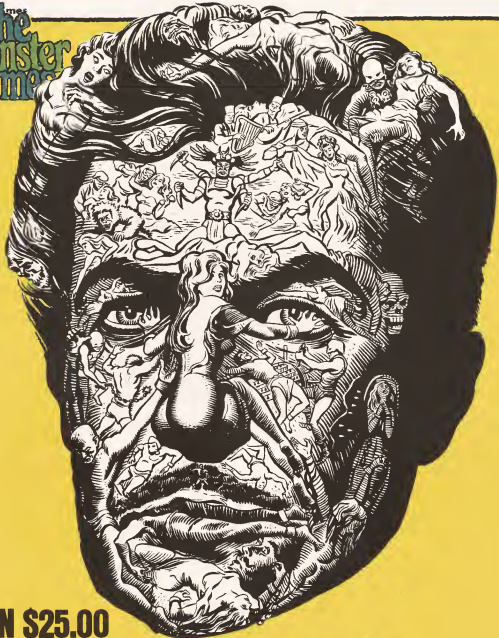


**the
Monster
Times**



WIN \$25.00 AND A FREE ONE-YEAR SUBSCRIPTION TO THE MONSTER TIMES! ENTER THE MONSTER TIMES CREATURE COLORING CONTEST!

That's right, by simply coloring this handsome portrait of Vincent Price as he appeared in the original ads for MASQUE OF THE RED DEATH, you will be eligible to win our 1st Prize of \$25.00 cash plus a free one-year subscription to TMT or our 2nd Prize (\$10 cash money and a free one-year subscription) or our 3rd prize (no cash money and a free one-year subscription). Just unfetter your artistic imagination and let the colors fly! All entries must be postmarked no later than December 31, 1974 in order to be eligible.

This uncharacteristically generous offer will also serve to further enliven the pages of TMT (please pay attention) when we unveil the winners in a future issue. For those of you who don't wish to enter the contest, you can still cut out this portrait and use it as a mask. It's a guaranteed attention-getter and also saves you from reading the other side of this page. OR you can read it first and then cut out the mask. OR, if you're especially nearsighted, you can read it WHILE you're wearing the mask. In any case, whether or not you enter the contest or merely wear the mask, you've got to admit that your friendly fiends at TMT have come across with another of the kind of unexpected bonuses that readers appreciate. Won't you admit even that much?

Elsewhere in this issue you'll be turning into the likes of GAMMERA, a flying turtle with a candle tale to tell; THE SPECTRE, Comidom's most awesome avenger; Brian Clemens, director of a new vampire epic entitled CAPTAIN KRONOS; VAMPIRE HUNTER; plus FLASH GORDON, FLESH GORDON, the PLANET OF THE APES gang, STAR TREK stuff, and the largest assortment of androids and automatons ever gathered in one publication. So read the paper, color the mask, and report to us at your earliest possible convenience. Remember: THE MONSTER TIMES is here to serve you, so don't forget to tell us whether you want to be medium, rare or wall-done.

Mail your portrait of
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In the past, many people held the unflattering opinion that monsters were a dime a dozen. Today, we know better. I mean, what with ever-spiraling prices and inflation and all, a dozen monsters will probably run you closer to half a buck now. One monster who can't be bought at any price, however, is Gamera, a giant turtle who, after suffering the poverty and desolation of the Ice Age, overcame great obstacles to become one of Daiji Films' greatest stars. Born into a world he didn't even create (although he did manage to destroy a goodly part of it), Gamera was for years denied the warmth and understanding he so poignantly desired, before becoming a proud and highly respected protector of this planet. Rather than take up any more time and space, TMT is proud to turn the telling of this stirring tale to the monster who lived it...

"Earthlings, forgive me, for I knew not what I did..."
a contrite turtle pleads. The rest of Gamera's monstrous mea culpa begins below...

THE CONFESSIONS OF
A FLYING TURTLE

GAMERA

THE INVINCIBLE

BY GAMMERA
(The Invincible)
as told to
Howard Phillips

Once upon a time—long, long ago—there lived a gigantic prehistoric snapping turtle named Gamera (or Gamera, as some people prefer to spell it). I'm in a position to vouch for that fact, since I am none other than the turtle in question. I'm a little ashamed to admit that in those days I was a bit on the heavy side, much larger than a giant Sumo wrestler even. I'm still fairly huge by human standards—nearly 200 feet long—but I have lost quite a bit of weight. That I remain to this day an awful lot of turtle is a contention that is not to be denied.

I was never really a "bad" dinosaur. I was just a lot "different" than my peers. For some reason or other, I was a biological mutant. As such, I had a few rather odd abilities that really shook up my many natural (and unnatural—you should see some of those guys!) enemies. Being a biological mutant is never easy. When I was still in the flora & fauna of my

youth, everybody would pick on me because they thought my appearance strange. Fortunately, I proved to be more than a match for most of them. If I hadn't been, I might not be here to tell my traumatic tale today.

I certainly got into my fair share of fights before the well known Ice Age came along and put the freeze on a lot of us. I battled some of the big names, too—Godzilla, Kong, Gigan, Mothra and Varan, to drop a few. As I say, I besied most of my opponents most of the time, but a couple of the real heavyweights managed to send me flying (literally). Of course, that was when I was much younger, a kid really. Since then, most of us have settled down to lead responsible, productive lives. In fact, most of us are now working for the United Nations to protect Earth (especially Japan, since that country gets into so much trouble) and its inhabitants from harm. So far, we've done a pretty decent

job with our "League of Monsters"—but more about that later.

RUDE AWAKENING

I've already mentioned the Ice Age.

When it came along—and rather abruptly at that—I was quick-frozen, or you could say freeze-dried, in an enormous glacier. Since there was nothing else for me to do at that time, I went into hibernation for a

Gamera executes the famous back-flip that has confounded many an unnatural enemy trying to muscle in on this planet. In this case the odd adversary was a monster named Guiron, who battled our indestructible turtle in GAMMERA VS. GUIRON in 1959.





"Every time I paused for a snack, a new attack was launched against me... this pattern of eating on the run didn't help my stomach any," Gammara gripes. These instances of aggressive interference from Earthlings were recreated in GAMMERA, the first film tribute to the world's foremost flying turtle. In 1985.

while. Then, one day countless centuries later, American SAC fighters intercepted an unfriendly atomic bomber over the Arctic (which happened to be where I was resting), quickly shot it down, and let it crash right above my head! It was carrying at least one nuclear bomb, too, which exploded as soon as the aircraft hit the ice.

Needless to say, the commotion woke me up. The noise alone was something fierce! As a matter of fact, the blast gave me a fantastic headache for a week! I retreated into my shell for days just to get my head together. I don't know about you, but there's nothing I detest more than being awakened abruptly. Not only did my head ache and stomach hurt, but I couldn't remember a single shred of any of the dreams I must have had. In a single atomic flash, several millennia of intensive dreaming went right down the drain! What I'm trying to say is that it's no fun at all having to get up in the middle of a short nap lasting only a couple of million years—especially in so rude a manner. If you don't believe me, try it sometime and find out for yourself.

Naturally, I was famished when I got up from the puddle (like, actually that had once been a natural ice box, so I went looking for food—and lots of it. In no time at all, I found what I thought to be a large fish. It looked really weird, like nothing I'd ever seen before, but I chalked this up to having been asleep so long that I just hadn't been able to keep up with the changing fish fashions. Since I favor well-cooked meals, I opened my mouth, exhaled my fiery breath (I understand dragons also cook this way), and roasted the unfamiliar but nonetheless tempting morsel... which proceeded to explode right in my face! There went breakfast and here came an excruciating case of heartburn! (To my regret and embarrassment, I later learned that the "fish" was really a ship.)

I'm not about to try to excuse my early actions. I know that I killed a great number of people in those days, but it was through ignorance, not malice, that I did so. I had never even seen a human being before, and they looked so small and aimless that I thought they were just another form of dumb animal life. Still, I

never ate anybody—let me make that perfectly clear. I adhere to a strict diet of fish and fiery substances, and I had no love for the taste of animal flesh (though I've since acquired a pronounced taste for atomic energy). Homo sapiens were just a strange variety of mindless ants to me and, truthfully, who really cares about

mindless ants—except other mindless ants, of course. How was I to know that Man had inherited the Earth and was supposed to be respected, not stepped on?

In my overriding obsession for flame food, I unwittingly destroyed many buildings and vehicles. But what did I know? I thought they were merely odd-looking rock formations and insects. I am, after all, only a turtle, however large and articulate. Mine not to reason why, and like that.

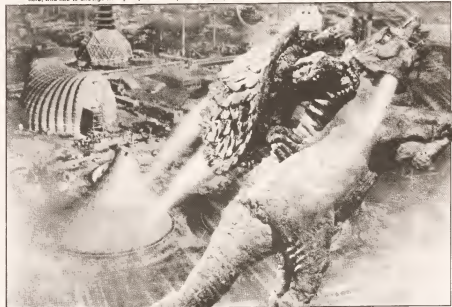
TURTLE TOURS WORLD

I was frankly in awe of the vast cities that seemed to flourish everywhere I roamed. I marveled at their shininess. "Could they be a new type of flower?" I asked myself. I also wondered where my fellow dinosaurs could be hiding. Again you may think these thoughts alarmingly naive, but what can you expect? I was not in the least prepared for all the changes that had taken place in the world during my sleep. At the time, I had no idea how long I had been in hibernation. It was also around this time that the heavy burden of utter loneliness began to weigh me down.

My unwitting destruction of the Arctic research ship made me famous—rather, infamous—overnight. While the world wondered about me, I flew (I've often been mistaken for a flying saucer—even by other flying saucers) to a warmer continent—which happened to be Japan. The Nipponese were not at all glad to see me. They sent squadrons of sleek jet fighters out to shoot me down, but I evaded them with consummate ease. I was, however, beginning to feel unwanted—like a fish out of water or a turtle sans shell.

Within a short time, I espied what I thought were a battery of volcanoes. What they turned out to be were the smokestacks of a large oil refinery. Not knowing that at the time, I began hungrily consuming the edible materials. No sooner had I tasted the stuff than I was struck by the thought, "Wow! Far out! Dynamite! Aw reet! Whatever this is, it's really great stuff!" While I was busy gorging myself on the tangy fires, the enraged ants—sorry, humans—sent tanks and self-propelled weapons to interrupt my enjoyment of a rare hearty meal. This didn't set well with me at all, so I extinguished most of them with my built-in super-flame thrower. I mean, it's a monster-eat-monster world and I wasn't about to have my dinner ruined by such insignificant little creatures. Some of them I stepped on, and confess to having been amused by their noisy crunching sound they made. Honestly, I thought they were beetles, albeit! Luckily for me, my armor plating protected me from their powerful shells.

In his later role as one of Earth's protectors, Gammara encountered his first female foe—an unslay-like creature named Jigee—in GAMMERA VS. JIGEE (1976). In one of Monster's more bizarre plot twists, the flying female Jigee manages to impregnate our male hero, who had to undergo an improbable abortion performed by a pair of small boys. "Saving a biological mutant is never easy."



The "bugs" kept coming, though, and finally I got really annoyed and decided to leave. I wasn't about to have my picnic ruined by these bothersome ants.

Taking to the air again, I soon sighted another "volcano." This time, I unknowingly landed at a geothermal plant. That provided me with a real feast—a meal fit for a thing! But, again, just as I was really getting into it, more tanks and trucks arrived to plague me. This time they brought jets with them, too, and I really had a tough time getting rid of them. It was during moments like these that I really regretted not having my mosquito netting with me. I couldn't help thinking that the monster who could come up with a spray to rid the world of pests like these would really make a fortune. At any rate, after I had eaten my fill, I moved on.

Cruising through the upper stratosphere, I observed much of the grossly changed world in which I found myself living. Every time I paused for a snack a new attack was launched against me. I raided oil refineries, geothermal plants and atomic research institutes around the globe, and this pattern of constantly eating on the run didn't help my stomach any. Every once in a while, though, I was able to partake of a volcano meal—and that's my absolute favorite.

EARTH VS. FLYING TURTLE

Wherever I went, the war machines of my tiny opponents continued to assault me. No one made even the slightest effort to understand me. Artillery and rockets battered me from afar. Tanks and other armored vehicles of violence fought me at close range. Bright cannon shells continually burst to the left of me, the right of me, and even in the center of me. The diminutive defenders tried high voltage electricity also, which gave me a large charge (it tickled), but failed to damage me. They were awfully persistent, these humans—downright desperate, in fact! Despite the heavy losses they suffered, they always came back for more. Brave but dumb, was my estimation of my foolhardy foes, since it was sheer suicide for them to combat me. Again, let me point out that, had I fully understood the situation, I would not have harmed anyone. But I am a dinosaur, after all,

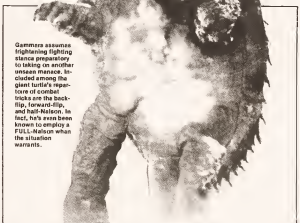


Another outer space opponent that our candid turtle had to contend with was a squishy monster named Vras, who Gammara bested in a no-holds-barred contest in GAMMARA VS. VRAS back in 1965.

and we're not noted for our abundance of intelligence (you try figuring things out when you've got a brain the size of a pea—and not a particularly hefty pea, at that—and you'll see what I mean). I've tried to repent for the error of my ways by becoming one of this planet's inhuman protectors, and have often risked life, limb and shell serving in that capacity. And I don't even get paid for this, remember (I'm still not noted for my awesome intelligence!).

Anyhow, a few weeks after my rude awakening, an intricate trap was set for me. I was lured to a specific area where, as soon as I landed, a super-freezing bomb was detonated! Not only that, but

Gammara assumes frightening fighting stance preparatory to taking on another unseen menace. Included among the giant turtle's repertoire of combat tricks are the back-flip, forward-flip, and head-Nation. In fact, he's even been known to employ a Full-Nation when the situation warrants.



Gammara exudes a blast of fiery breath in an effort to deter an anti-social invader from taking advantage of minuscule Earthlings. "And remember I don't even get PAID for this."



strategically deployed explosive charges were also set off, and I was flipped upside down! At that moment, I was utterly helpless... and my crafty opponents knew it. The little monsters hoped that this had finished me off but I don't give up that easily. Even though I was frozen solid, flat on my back and out for the count, I soon awoke and raised my body temperature in order to melt the ice. Then I expertly drew my head, tail, and legs back into my shell and used my flying ability to escape. Flames shot out of my bodily apertures, and I began revolving rapidly. Then, rotating still faster, I rose into the air and zipped away into the distance, easily outlying the Air Force jets that tried to pursue me. (I've gotten even faster since I lost so much weight.)

Following this failure, the major governments of the human race united to defeat me. They pooled their vast resources and, in record-breaking time, were ready to put their unique "Plan Z" into devious operation.

And I fell for the trap, too—like a ton of turtle wax. I was baited, with a fiery path of burning oil, to Oshima Island (near Japan, of course). Gaily gobbling up the flames, I moved closer and closer to the smoky set-up, and the humans were no doubt thrilled to see me falling so easily for their cheap ruse. Just before I reached the trap, though, a severe rainstorm began... and the fire was quickly doused. Reacting quickly to this depressing development, I scanned the area in search of more eats, spotted an oil refinery in the

distance and headed straight for it. Without warning, the volcano on Oshima chose that moment to suddenly blow its top, and, without hesitation, I proceeded toward the delicacy at full gallop!

TURTLE TAKEN FOR RUDE RIDE

A funny thing happened on the way to the volcano. An enormous (and previously unaccounted-for) metal dome closed over me, and I found myself trapped inside the nose cone of a spaceship! Before I was able to even begin to think about breaking out, the underground missile blasted off and headed straight for Mars! I was totally, utterly flabbergasted! When I realized exactly what had happened, I knew at once that the humans were far more intelligent, and devious, than I. At once I regretted my transgressions against them (as Godzilla and other dinosaurs have done) and hoped that I might somehow gain their forgiveness. But here I was stuck in a stupid Mars-bound rocket!

Miraculously, my intergalactic vehicle was struck by a meteor, which caused the rocket to "fall" back to Earth. Boy, was I happy about that! Naturally, nobody else on the planet was, though. Right after I crashlanded, I set out to make amends with mankind. As fate would have it, I made more than one serious faux pas at first, which kind of upset the humans. However, fortune soon smiled on me. It so happened that at the same time a tremendous horned beast named Baragon

CONTINUED ON PAGE 39

Hell hath no fury like a Spectre scorned... as the Ghostly Guardian is about to demonstrate by leaping into another fierce fray from which only he will emerge unscathed.

Hank dropped the newspaper he was reading and spun around from his desk to face the green-garbed figure standing behind him. A moment before, he had been alone in that room. The door was still locked from the inside. How had the stranger gotten in?

"Who are you?" he forced himself to speak, though his hands were trembling, his forehead dotted with beads of perspiration.

The apparition stood perfectly still, its billowing green cape flowing to the floor, its cloak casting a shroud of darkness over the colorless face, from which shone two white slits, eyes totally devoid of mercy or humanity.

"Men call me... the Spectre!"

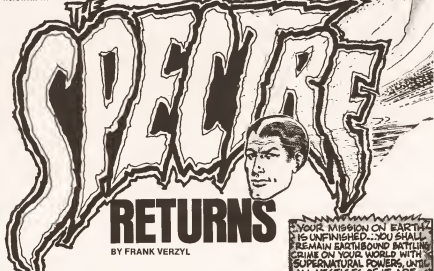
This must be the guy that got Charlie! thought Hank. Two days before, Hank and his partner had pulled an armored car robbery, killing three policemen in the process. Then, last night, Charlie had phoned him, screaming something about being pursued by a "spook"—a dead thing that bullets could not kill. Twenty minutes later, Charlie was killed when his car went over a cliff on a deserted mountain road.



A Spectre is Born: This cover from MORE FUN COMICS #52 (1940) heralded the first appearance of the green-caped avenger, in a tale written by Jerry Siegel and illustrated by Bernard Bailey.

Now Hank was face-to-face with the Spectre. His trembling fingers closed around the stock of the sub-machine gun in his drawer. He aimed the weapon at the shadowy figure's chest.

Though undoubtedly Comicdom's most ruthless and awesome avenger of evil, The Spectre has enjoyed what may best be described as a checkered career in his 35 years in the four-color world of the comics. An invincible superhero sans mercy or limits, the Spectre has probably sent more sneering villains to their graves, and via more imaginative and ghastly routes, than any of his comic page peers. Here to recount the horrific history of the Ghostly Guardian is Spectre scholar Frank Verzyl, who begins his biography herewith...



"You're not gonna get me, ya crummy spook. I'll kill ya!"

"But you can't kill me, Hank. You see, I am already dead." The words echoed and resounded in the small dingy office, a voice from beyond the grave. Hank was paralyzed with fear; he could not pull the trigger while those glaring orbs burned into his brain. He could only sit and gape,

and await his doom.

"What're you doin' here? What do you want?"

"I want to sleep forever in a nice, warm grave, Hank. I want the everlasting peace that is rightfully mine, but the stench of evil men like you will not let me rest!"

The Spectre gestured at the sated criminal, a mere wave of his hand, and the barrel of the machine gun sortered and drooped, like an ice cream cone left out in the sun. When the entire gun had liquified and run like water through the gunman's hands, the killer stared in horror as his own hands began to melt, his fingers dripping liquid flesh. His eyes bulged with terror as he felt his entire body softening, his atomic structure altering.

"What's happening to me? PLEASE! Don't make me melt like this!! PLEASE!!!"

A piercing scream rent the air, as Hank's entire skeletal structure disintegrated into powder, leaving only a quivering, pulsating mass of gelatin, cartilage, and liquid flesh, hardly identifiable as a human being. A thin smile played across the Spectre's face as he watched Hank's remains ooze over the edge of the chair and form a steaming puddle on the rug. Another evil-doer had fallen victim to... the Wrath of the Spectre!

DEAD AND WELL

The SPECTRE—Awesome Avenger of Evil, an earthbound ghost who punishes evil with a fearsome vengeance from beyond the grave. So writer Mike Fletcher describes him. The SPECTRE—his very gaze can kill. Truly a master of men, he bends and shapes reality to suit his purposes. His mortal body dead, he is denied everlasting peace until he has abolished crime on Earth. A seemingly impossible task, you say? But... is anything impossible for the Spectre?

Spectre fans rejoiced when National Periodicals announced their plans to revive the disembodied detective in 1974, giving him top billing in ADVENTURE COMICS. For months, the powers-that-be at DC had searched for a strip good enough to revive their readers' waning interest in the mag, which is now entering its 35th year of publication. Sales figures were dropping,

With understandable reluctance, Jim Corrigan receives instructions from above to return to Earth and battle the forces of evil in this panel from The Spectre's origin story.

as feature after feature met with cancellation. Then Editor Joe Orlando decided to bring back the Spectre, not reprints, mind you, but all-new adventures of the Spirit Sleuth. Taking into consideration the Spectre's long history of cancellations, this decision seemed a risky one. But success was insured when Orlando placed the strip into the hands of two capable men like Mike Fleischer and Jim Aparo, two top talents in the National bullpen.

The Spectre was created way back in 1940 by Jerry Siegel and Bernard Bailey (the creator of Hourman). The Ghostly Guardian first appeared in MORE FUN COMICS #52 (February 1940), and was featured on the cover. The first story, entitled simply "The Spectre," supplied him with an origin unlike that of any of his predecessors, for in order to become the Spectre, he had to undergo a process that no other superhero had to experience—he had to be murdered.

ORIGIN OF THE SPECTRE

When Detective Jim Corrigan found a



robbery at the Westmore Warehouse and captured the thieves single-handedly. He was marked for death by Gat Benson, leader of the mob. Corrigan and his fiancée Clarence Winston were kidnaped by Gat and his men and taken to an abandoned warehouse on a pier. While Clarence was dragged into an adjoining room, the thugs encased Corrigan in a barrel of cement and dumped him into the Hudson River. Corrigan's mortal remains rested inside the sand and seaweed of the river bed, but his spirit was drawn seawards.

Regaining consciousness at the Gates of Heaven, Corrigan realized he had died and tried to enter the realm of eternal peace. Then he heard the Voice and learned his destiny. Jim Corrigan, your mission on Earth is unfinished. You shall remain earthbound, battling crime on your world with supernatural powers until all vestiges of it are gone. Before he could protest, he was teleported back to Earth.

He was soon to discover the frightening extent of the awesome powers that were his to command in his ethereal form. He could become invisible and walk through walls, defy gravity and levitate objects regardless of their size or weight. He could shrink to the size of an atom, or grow as large as the Universe itself. He could alter his body into any conceivable shape or state, and transform matter, mystically rearranging an object's atomic structure. He could hypnotize, read minds, foretell the future, and communicate with the spirits of the dead. But his most god-like power was his ability to kill simply by staring into the eyes of his victim, or by giving him the touch of death.

Truly the Spectre was the personification of Death; he acted as Fate's servant, taking the lives of those whose time had run out. Jim Corrigan had become all-powerful, invincible, immortal. Yet his ghostly form retained all of the properties of his mortal shell; not even his closest friends could tell he was a ghost. (The only giveaway was the fact that he did not breathe.)

Returning to the warehouse where he had met his death, Corrigan's spirit form arrived just in time to save Clarence from a grisly fate. He projected gruesome illusions of death into the minds of Gat Benson and his men, causing them to go insane.

Later, Corrigan broke off his engagement to Clarence. "I love Clarence as much as ever, but I'm no longer of this life. I have to fight many a hungry death," Corrigan then created a green and white costume and adopted a new identity—that of the Spectre. Perhaps the most unique aspect of the Spectre was that he could become both identities simultaneously. While working on a case in New York as Jim Corrigan, he still held his job with the police force, his Spectre self could be halfway around the world, involved in a totally different situation.

In a later story, the Spectre was given permission to retrieve his mortal body from the reeve, restore it to life, and use it as a shell for his spirit self. Corrigan and his Spectre self were merged at times, but remained two separate entities, each one independent of the other.

In this time, World War II was on, and Jim Corrigan joined the army to fight for his country. Simultaneously, the Spectre lost interest in his war against crime and decided to go abroad and take on the Axis powers. His later adventures abound with tyrants, Nazi saboteurs and insidious Orientals.

The Spectre was also featured in ALL-STAR COMICS; at first in solo adventures, then later as a member of the Justice Society of America, together with Flash, Dr. Fate, Green Lantern, Hourman, Sandman, and the rest of DC's Golden Age heroes. He appeared in ALL-STAR #13 through 23, after which he was dropped from the JSA lineup.

His own strip in MORE FUN COMICS lasted exactly two years. His last appearance was in #101 (February 1945), when the strip was cancelled.

THE SPECTRE AWAKES

Twenty-one years later, National revived the strip by featuring a new Spectre stories in SHOWCASE. The title that served as DC's testing ground for new series, SHOWCASE #60 (February 1966) boasted the Spectre's first story since the Spectre story, entitled "The War That Shook The Universe," was written by Gardner Fox, and was continued in SHOWCASE #61's "Spectre vs. The Swamp Thing." This time around, the art chores were handled by



A trio of evidences meet separate but equally grisly fates at the ethereal hands of The Spectre. Victim #1 was turned to wood and vivisected by a buzz saw; victim #2 died of instant old age; and victim #3 was transformed into a mummy and burned. Forgiveness is not one of The Spectre's stronger virtues.

Murphy Anderson.

Gardner Fox's plots were much more complex than the Golden Age years of two decades before. He even attempted to explain the Spectre's absence between 1945 and 1966 (an asial bang known as Armodus had caused him to remain trapped inside Jim Corrigan's body, but with the aid of a magic spell the Spectre finally managed to overcome). But Fox changed the whole feel of the strip ... while the Golden Age stories pitted the Grim Guardian against the underworld in pulp-like yarns, Fox, no doubt influenced by the popularity of Marvel's DR. STRANGE series, expanded the strip to cosmic proportions. Now the Spectre



The Spectre has undergone many changes in his long history as a comic book superhero. At DC, writer Gardner Fox and artist Murphy Anderson often had him battling outer space evils, and otherwise deviated from the old image of The Spectre with tales like "The War That Shook The Universe" in THE SPECTRE #60 (1966).

fought super-villains capable of destroying the Earth on a whim. And the setting of his adventures? No longer the streets of a

crime-ridden city or the battlefields of war-torn Europe, but outer space, distant planets, and weird dimensions. The Spectre was soon transformed into just another superhero in the DC line-up, National's answer to DR. STRANGE.

In December 1967, the Spectre got his own magazine, due to the success of his SHOWCASE appearances. The title lasted 10 issues and underwent an incredible succession of changes before it was cancelled in 1969. Gardner Fox and Mike Friedrich were the series' most consistent writers, while artists Murphy Anderson, Neal Adams, Jerry Grandenetti, Jack Sparling, and even Bernie Wrightson did their best to keep the series alive. Some issues featured book-length tales, while others contained 3 or 4 short stories. During this time, the Spectre was putting in guest appearances in many other DC magazines. With issue #9, Julius Schwartz turned the strip over to Dick Giordano, but not even he could prevent the Spectre's discontinuation. Cancelled a second time, the Spectre seemed destined never to see print again.

Now, five years later, National has revived the Astral Avenger a third time, in a strip of his own ADVENTURE COMICS #431 (February 1974) featured the return of the Spectre in a tale entitled "Wrath of the Spectre," not the Gardner Fox-Spectre, but the much more faithful to the Golden Age version. Mike Fleischer's Spectre is angry, vengeful and merciless. In fact, he borders on the bizarre and the bestial. No longer does he hover between galaxies, fighting astral beings and super-villains. Fleischer's Spectre is terrifyingly real, a true avenger of evil, a hunter of men, taking the lives of criminals with no show of pity or remorse.

Mike Fleischer, a relatively new talent in the comics field, started last year at National scripting horror stories for their mystery titles, stories that abound with ghouls and gory in the old EC style. Artist Jim Aparo originally worked for Charlton Comics, later making the move to DC to work on the Batman strip in DETECTIVE COMICS and BRAVE & THE BOLD, as well as a few Aquaman stories, at least a dozen issues of the PHANTOM STRANGER, several westerns, and a host of horror stories. Over the past 5 years, Aparo has worked his way to the top, and

today is considered one of the most capable artists in the field. His style fits Fleischer's Spectre perfectly.

WRATH OF THE SPECTRE

"Wrath of the Spectre" relates the Spectre's hunt for three killers involved in an armored car robbery in which innocent lives were taken. One by one, the Ethereal Avenger tracks them down and mercilessly dispatches them. His final catches up with the leader of the mob on a jet bound for South America. Before the eyes of the startled passengers, and in the space of a single heartbeat, the criminal is transformed into a grisly skeleton, a swaying pyramid of bones that clatters to the floor and shatters into calcium fragments and tiny bits of cartilage.

Three successive adventures rapidly followed: "The Anguish of the Spectre" (ADVENTURE COMICS #432, April 1974), "The Swamp & The Spectre" (May 1974) and "The Nightmare Dummies vs. The Spectre" (July 1974). In these four stories alone, the Spectre claimed the lives of nine criminals, each dead gruesome and unique.

Yet, as awesome and intriguing as the Spectre may be, he still lacks something that is obviously considered an essential element in the character of a comic book superhero: a weakness. The majority of the super-beings who populate the pages of the comics are invulnerable. With you and I, they can be shot, stabbed, poisoned, killed in a fall, etc. Batman falls into this category. The more invincible characters usually have one specific weakness. Superman must avoid the element Kryptonite, fire can kill J'onn J'onnz, the color yellow nullifies the effect of the Green Lantern's power ring, and so on. Yet the Spectre has no weakness; he is invincible and immortal. He cannot be killed because he is already dead.

The question is this: Can the adventures of a totally invincible character continue to be interesting? What is the suspense when the reader knows the hero can't be killed, or even harmed? In all four of the aforementioned stories, not once is the Spectre in any kind of danger. With a criminal is cornered by the Spectre, he can't release a trap door beneath the feet of his foe, nor can he whip out an object that has a particularly strange effect on the do-gooder. He must simply stand there and accept the inevitability of Death.

Only once and very briefly at that, did the Spectre have a weakness. In THE SPECTRE #8 (1969), an angered God inflicted the Spectre with blindness to punish him for almost having killed an innocent man. But the Spectre's sight was restored by story's end and never again



Spectre freaks were shocked at seeing THE SPECTRE #8 (1969). The Spectre was usually shocked at not seeing anything at all, but this time, his sight was restored and he was being his usual old avenging, invincible self.

He has to suffer from any such affliction. The Spectre's lack of a weakness can only be seen as a negative factor when contemplating the future success of the strip.

Aside from this, however, the series is one of the best currently being produced at National. The scripts are all well-written, with a lot of punch. Using Aparo's Captain Fear strip as a back-up feature, Joe Orlando has really put ADVENTURE COMICS back on its super-heroic feet again.

Yes, there's no denying that the Spectre is dead. And this time it looks as if he's here to stay. Of course, only time—time in figures—will tell. That's one future not even the Spectre himself can foresee.

MONSTER TIMES BOOKSHELF

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STAR TREK 9 95c-8
STAR TREK 10 95c-8
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[C]	(2) PLO
[C]	INVASION
[C]	LEGEND
[C]	THE PA
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the Monster Scene

In keeping with the current revival of things monstrous, all the scene ephemera that's been appearing lately in places more mainstream than normally fear to tread will be duly reported in this irregular column, THE MONSTER SCENE, brought to you by your friendly friends-in-the-field at TMT. ... listen for the sound of applause.

MONSTER TALKS, NOBODY WALKS

Kusan, a toy manufacturing outfit, look out the ad below in the July, 1974 issue of TOYS, a toy trade magazine, to hawk their latest breakthrough in Halloween merchandise—the Kusan Kazoo. According to the ad, the Kusan Kazoo makes "strange noises" and can be easily fitted into the popular Kusan Mask, including the Kusan Devil Mask, the Kusan Frankenstein Mask, and the Kusan



Little Lulu Mask. The Kusan Kazoo also comes with the new Kusan Ghoulie Costume and the new Kusan Tiny Tot Musical Halloween Costumes. As the Kusan copy says, "Our new talking Kazoo is making all



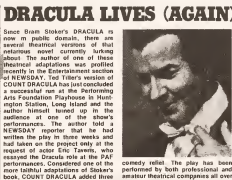
kinds of noises. But the real message of a new idea like this is that Halloween 74 is going to be a multi-million dollar SEASON!" And what's good for Kusan Kazoos is good for the country, too.



MONSTER MARATHON

According to the August 7th edition of the BERGEN COUNTY RECORD, the Bergen Mall in scenic Paramus, New Jersey served as the site of a gala monster contest recently. The various creatures on display were the handiwork of recreation and youth groups from all corners of Bergen County (and parts of Hudson County) and included such flesh-crawling creations as Haevelia (a two-foot orange and yellow bird with yellow head and red ears), a three-headed monster named Elewa,

and a nameless five-foot green blob with 15 multi-colored arms. Haevelia flew away with first prize honors awarded by contest judges Elton Howard, the New York Yankee coach, and Kennel Love, the puppeteer from SESAME STREET. There were 24 entries in all, and all who attended the competition agreed that it was probably the most exciting event to take place at the Bergen Mall in recent Paramus, New Jersey, in quite some time.



kind of noises. But the real message of a new idea like this is that Halloween 74 is going to be a multi-million dollar SEASON!" And what's good for Kusan Kazoos is good for the country, too.



KOSHER KONG

If the Japanese can claim a King Kong of their own, we see no reason why America's Jewish population shouldn't do likewise. According to an item in the Marion, Indiana CHRONICLE-TRIBUNE, the adventures of "Kosherella," a Jewish King Kong, are being painted on the wall of a Cincinnati delicatessen. Scene designer Tom Strahmmer is currently

in the process of completing a series of wall paintings that, according to the item, "tells the story of Kosherella on the loose rampaging across the nation wrecking delicatessens after delicatessens in search of kosher goodies." Which is all very well and good, but what we want to know is if Court Draculawitz is allowed to drink blood on the Sabbath.

DRACULA LIVES!

DRACULA LIVES, but it's anything but a vampire, instead, DRACULA is the title of 12 new magazines from Time England. Each issue is a full color thumbnail and book, featuring the art of such Spanish masters as Gaudí, Picasso, and others. These 12 books contain art that you've never seen before in your life! And the color is superb! All in all, these books are a must-have for the British line, but imported by THE MONSTER TIMES for TMT readers. These 12 issues of these full color art magazines. They can be purchased to test at \$1. In fact, if you're interested in a "test" have a subscription to your favorite art library. The greatest bookshelves and the greatest value!



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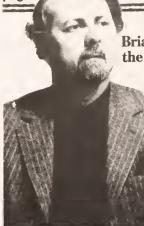


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Brian Clemens: "You can only fool some of the people some of the time."

When irrepressible TMT reporter Mark Carducci landed in London last year, he forsook the imposing presence of Westminster Abbey, the glitter of Carnaby Street, the atmospheric squalor of the London slums, the colorful chaos of Piccadilly Circus, and headed instead, like any intrepid TMT reporter worth his sinister salt, to the headquarters of Hammer Films. There he met and conversed with screenwriter-director Brian Clemens, who unveils his latest creation—the story of CAPTAIN KRONOS: VAMPIRE HUNTER.

BRIAN CLEMENS: VAMPIRE DIRECTOR!

BY MARK CARDUCCI

What does the word "Kronos" mean to you? Well, if you're like most people, it probably conjures up images from an only moderately significant sci-fi film of the '50s. You remember—pile-drivers pounding, KRONOS, a monolithic monster from outer space arrives to annihilate its own world. Maybe you can't remember. Well, if such is the case, don't feel too bad, because screenwriter-director Brian Clemens couldn't remember it either, and he's named his first foray into feature film directing KRONOS. Apparently somebody remembered, however, since the title of Clemens' film has recently been changed to **STAY TIGHT KRONOS: VAMPIRE HUNTER**.

Clemens should be no stranger to most TMT readers. In addition to producing Britain's popular **THE AVENGERS** television series, he has also written the screenplays for numerous horror and fantasy films, including **SEE NO EVIL** (starring Mia Farrow) and **DR. JEKYLL AND SISTER HYDE**. More recently he joined talents with Ray Harryhausen to write **THE GOLDEN VOYAGE OF SIBAD**. Besides directing and co-producing (with long-time partner Albert Fennell) **CAPTAIN KRONOS: VAMPIRE HUNTER**, Brian penned the scenario for that film too.

Hammer Films is handling distribution of Clemens' **KRONOS** through Paramount. While Mr. Clemens admits his film is a vampire tale, he prefers that it not be called a horror film. Instead he labels **KRONOS** a "horrorventure," or an adventure film in a horror setting. But whatever you want to call it, **CAPTAIN KRONOS: VAMPIRE HUNTER** promises to be different at your average, ordinary, run-of-the-coffin vampire var.

As Kronos, actor Horst Janson (last

seen in MURPHY'S WAR with Peter O'Toole) is required to brandish not one, but two swords, as he swashbuckles his way to victory over the evil forces of rampant vampirism. The setting is the early 19th century and the film charts the adventures of Captain Kronos and his partner, Professor Goulet, as they're sent to investigate a series of strange deaths that have occurred in a small village, claiming the lives of several beautiful young women. Kronos quickly smells a vampire, and he, Professor Goulet and Carla (Caroline Munro), the Captain's mistress, investigate the situation. It would be unfair to divulge any more of the story, but suffice it to say that there are some very good reasons why Kronos & Co. find out when they confront them in a series of bloody battles.

CAPTAIN KRONOS: VAMPIRE HUNTER was completed over a year and a half ago. At that time, during a dubbing session for the film, Brian Clemens consented to the following Exclusive TMT Interview:

LIBERATING HORROR

TMT: What is the concept behind KRONOS?

Clemens: The basic concept behind **KRONOS** is a very deep one: To liberate horror pictures. Before I made a picture for Hammer, I thought I'd better see everything they'd made over the past 10 years to get the feel of their kind of

pictures. What I found was that by the time I got to the third *Dracula* I couldn't distinguish it from the first one. Although they were very well made, and very exciting, it was basically the same plot. I got bored knowing what the last scene would be, which was putting a stake through Chris Lee's heart. I thought, really, they're building themselves a cult sac, out of which there is no retreat. So *KRONOS* is a liberating horror picture. For instance, it invents some new

you are asked to latch onto, or identify with, the villain—the vampire—since he is the strongest character. And so it's a bit downbeat because it usually ends up with the vampire being killed. In **KRONOS** it's the reverse. You are asked to identify with a very strong hero. Obviously he won't die at the end. He'll live to fight another day.

TMT: I see. I'd like to ask a few questions about your work previous to *KRONOS*, and we can come back to your directorial debut later. You co-produced *THE AVENGERS* with Albert Fennell and wrote many of the scripts. How did the show originate?

Clemens: THE AVENGERS grew out of a very pedantic idea called POLICE SURGEON, and they had this character played by Patrick MacNee. They wanted to develop him further so they started THE AVENGERS. It's a happy accident really ... a case of having a lot of talented people around at the right time. Most of the people who were involved with THE AVENGERS have all gone on to bigger things.

Clemens: Well, **THE AVENGERS** was fairly easy, compared with other series. We used to take established plots and invert them; hit the cliché rather than avoid it. So in the series we consciously did **THE AVENGERS** style of **HIGH NOON**, **THE MALTESE FALCON**, and quite a number of other fairly well established stories... without plagiarizing, of course. (More laughter) But we tried to get the feel, the quality of those kind of very individual films.

TMT: You wrote the screenplay to *DR. JEKYLL AND SISTER HYDE*. How did that screenplay come to be written, then produced?

Clemens: It was just a wild idea. I came up with the title. And I thought, well, that's a good title, and Hammer did too. They bought the title before they had a script. It was such a simple idea, I couldn't believe it had not been thought of before. Dr. Jekyll changes into a woman instead of changing her personality.

THE EYES HAVE IT

TMT: Do your scripts carry direction and camera angles, or are they basically dialogue and plot?

Clemens: No. My scripts are usually oriented. I don't believe in too much dialogue in a picture. When they have too much dialogue they become radio plays. I tend to visualize a picture first. That's what excites me, the visuals. They often start me writing the script. Recently I went to see **THE FRENCH CONNECTION**. I'm not a great fan of that film, but I think the tremendous advantage in it is that you don't need to listen to the dialogue to know what's going on. I think if I were Japanese and saw it, I would understand the plot completely. That's what film is all about.



A vampiric victim
of the wrath of
CAPTAIN KRONOS -
VAMPIRE HUNTER,
screenwriter Bram
Clemens' first
foray into fright
film directing.



A double-edged avenger, CAPTAIN KRONOS is the only man alive who can make normally fearless vampires quake in their cages. And if the right one don't get you, the left one will.

TMT: Who was responsible for casting Diana Rigg as Emma Peale?

Clemens: Albert Fennell and myself. We chose her after testing about 30 girls.

TMT: As the show became popular, how were inventive scripts produced week after week?

conventions which are more open than the existing ones. It suggests that there are more vampires than we've suspected before, and that they are not all in the same mold as the original Dracula. If the film succeeds, some of the invented conventions could become vampire legend. (Laughter) Kronos is a vampire hunter, and a hero. Usually in vampire pictures

TMT: How did you come to write THE GOLDEN VOYAGE OF SINBAD?

Clemens: I was just asked to write the script by Charlie Schneer. As a result of my work on SEE NO EVIL, Richard Fleischer, that picture's director, suggested me to Charlie. The whole thing started with Ray Harryhausen's drawings. He had certain mythical characters, and I was called in to fit a story to them. It was quite fascinating striping for a Dynamaton picture.

TMT: More often than not the ad campaigns for horror films are rather uninspired. The distributors no longer take the time to buy big pictures that are not commercial successes right off the bat. Is it any different in England?

Clemens: Not really. But I think one of the film industry's biggest weaknesses is its advertising. I know the kind of hard-sell advertising you mean. They did it very successfully over here on a picture called HERCULES UNCHAINED. The ads were very powerful, and they made it a commercially viable picture. But you can't do that on every picture, every week. You can only fool some of the people some of the time.

TMT: Having directed for the first time, what job do you prefer, the writing or the directing?

Clemens: I enjoyed directing very much. I like writing as well. But writing is a very solitary thing, obviously. It's just you and a typewriter. I think Orson Welles summed it up when he said a film studio was the best train set a boy ever had.

FUTURE SHOCKS

TMT: What are your plans for the future, after KRONOS is released?

Clemens: I'd like to direct again, if somebody asks me to, or I come up with the right subject for myself. I do have something I intend writing before the end of the year, which I would want to direct. It's not a horror picture. It's more a mystical picture, something very personal. Whether or not I get it off the ground depends on a number of factors. Mainly money. Someone to invest in me, and the subject. I always write for TV. I've worked on 80% of the TV series made in this country. I worked on the very first DANGER MAN (SECRET AGENT in the U.S.) with Patrick McGeehan.

TMT: Did you see his series THE PRISONER?

Clemens: Yes. I think that the show had some good things about it, and some very baffling things about it.

TMT: Maybe you could shed some light on the meaning of the last episode?

Clemens: A little. Mainly because I know the writer. As was explained to me, No. 6 was really a prisoner of his own guilt. It was rather like 26 episodes of some obscure French film. The 26 episodes might have been in his mind, and they might not have.

TMT: What was the significance of the rocket at the end?

Clemens: The whole setting of THE PRISONER was supposed to be on another planet.

TMT: Why another planet?

Clemens: (Laughing) Well, I don't know. That's where my understanding runs out.

TMT: Thank you very much, Mr. Clemens. You've been very helpful.

Clemens: Thank you!

After our interview Mr. Clemens went back into the dubbing studio. Very soon his labors there will be unspooled around the country. CAPT. KRONOS, VAMPIRE HUNTER should not be missed, if for no other reason than that it was directed by a man who really cares about horror films. In a business where there are very few men of that nature, Brian Clemens stands out.

His brain came from a genius.
His body came from a killer.
His soul came from hell!



Madeline Smith attempts to soothe the savage breast of beastly Dave Prowse in FRANKENSTEIN AND THE MONSTER FROM HELL.

FRANKENSTEIN AND THE MONSTER FROM HELL



Shane Briant prepares to relieve an unfortunate corpse of his eyes as part of the evil experiments going on in an insane asylum laboratory in the latest of Hammer's Frankenstein sagas. A mad doctor's day is never done, it seems.

Along with Brian Clemens' CAPTAIN KRONOS: VAMPIRE HUNTER, Hammer also has another horror opus, FRANKENSTEIN AND THE MONSTER FROM HELL, slated to be released on a double bill with KRONOS. Directed by Hammer horror veteran Terence Fisher

from a screenplay by John Elder, FRANKENSTEIN AND THE MONSTER FROM HELL stars the ubiquitous Peter Cushing as Baron Frankenstein, with Dave Prowse handling the Monster chores. Also featured in the cast are Shane Briant, Madeline Smith, John

Stratton, Michael Ward, Esio Wagsstaff, Norman Mitchell, Clifford Mollison, Patrick Troughton and Philip Voss.

In FRANKENSTEIN AND THE MONSTER FROM HELL, the mad Baron Frankenstein finds himself serving as a prison doctor in an institution for the criminally insane. Let us think that the demonic doctor has reformed and is attempting to repay society for the violence he has inspired, we can assure you that nothing could be further from the truth. Instead, Baron Frankenstein is up to his old monster-building tricks—and using the unfortunate inmates as sources for spare parts and limbs for his creation.

Needless to say, the inmates are less than happy when they discover this terrifying turn of events and proceed to vent their rage against the bad doctor's repulsive creation. Much monstrous mayhem ensues, but you'll have to see the film yourself to get all the gruesome details. Even as it stands, we fear we've said too much and feel obliged to raise a silencing finger to our editorial lips.

—We can tell you, though, that FRANKENSTEIN AND THE MONSTER FROM HELL marks Peter Cushing's sixth appearance as the mad Baron Frankenstein since he first performed the role in THE CURSE OF FRANKENSTEIN back in 1957. Dave Prowse makes an imposing Monster, a role he's playing



Peter Cushing as Dr. Frankenstein and Madeline Smith look on as Shane Briant tends the Monster a hand

GAMMERA

THE INVINCIBLE



athletes for a most laudible purpose. He was cutting up the bodies, mixing up the parts, adding electronic components, and creating perfect physical specimens. The finished androids were super-powered, and... did not get stopped by bullets or were oblivious to pain. During the course of the film, one of them went bananas and became a vampire! It went around sucking the blood of non-susceptible females, before finally meeting its end in an acid vat. At the finale, some of the robots were sent scuttling free-able to create many others and take over.

THX 1138 (1971) was a rather disturbing tale of the distant future. In a computer-controlled subterranean society, love and free will were forbidden. The common people were kept docile by daily intakes of mind-soothing drugs, and chrome-plated robot police patrolled the planet, keeping constant surveillance. There were only a few action scenes, but one of them was a chase sequence that was really spectacular. In the end, the hero escaped to the surface, but the society remained unchanged.

Occasionally, sci-fi movies sport really offbeat titles. One such flick was **MISTER, YOU ARE A WIDOWER** (1973). I have almost no info on this Czech film, other than that it featured a bunch of androids that went around with transplanted human brains inside them. Sounds interesting, no?

All in chase as mutants battle humans and androids alike in a futuristic free-fall war for control of a post-nuclear Manhattan Earth at the climax of THE TIME TRAVELERS.

were very lifelike, incredibly gifted, and dedicated to serving mankind. Like in life, though, the machines began malfunctioning, before long, they started murdering people! At the suspense-filled conclusion, all of the robots were incapacitated, and every-one except for one man was dead. Word is that the MGM is currently filming a sequel, **FUTUREWORLD**.

ANDROID IMPERSONATORS There were a number of androids that were specifically created to resemble particular humans. This was usually done for a easy purpose, but once in a great while it was performed to help mankind. Sometimes more than one duplicate was created from the same mold, and things could get pretty confusing then. As the following movie descriptions will show, though, robot twins can be fun.

In Fritz Lang's German sci-fi classic, **METROPOLIS (1926)**, the mad scientist created a robot in his evil bidding. After capturing the heroine, he imbued the metal hulk with film brought patterns that covered it with synthetic flesh. Soon the robot looked exactly like the helpless woman and was sent out to spread the seeds of discord among workers, causing them to revolt. In the end, the fraud was burned at the stake (a really odd ending for a robot).

A scientist decided to hassle high society in an attempt to discover whether a robot could be the **PERFECT WOMAN**. This 1948 comedy dealt mainly with the theme of mistaken identity, because the android resembled a local woman. The biggest disadvantage (that the inventor found) was that his creation was incapable of dressing itself! With the robot and the android whole roaming around, it was kind of difficult keeping track of things. However, when the attractive android went berserk at the movie's conclusion, it was easy enough to tell who was who.

You can well imagine the difficulties involved having **THE PLANETS AGAINST US (1961)**. This sci-fi opus was superior to most of Italy's fantasy flicks, but it was still a bit under-rated at times. A flying saucer brought a handful of identical androids to Earth for purposes of invasion. They were equipped with a "touch of death," among other things, which they employed suit-

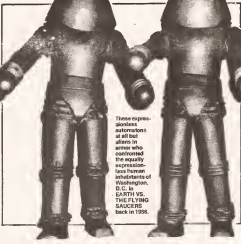
fully. At the finale, one of the invaders was melted and the others fled to outer space.

The plot of **CREATION OF THE HUMANOIDS (1962)** was fairly good, but the acting, on the whole, was atrocious and the surprise ending about the survival of a global nuclear war were crying out, despite the fact that their technology had reached an extremely high level. Unknown to humanity, their androids had acquired self-thinking capabilities, realizing that mankind was doomed, a robot expert developed automations that were perfect, self-thinking (each possessing a human brain, and exactly resembling the original owner) and self-propagating. A closing monologue claimed that "we are the robots' descendants!"

(When the HUMAN DUPLICATORS (1964)—all one of them—invented Earth, our security forces were powerless they usually use in these times.) He went about making mechanical doubles of scientists and such, who in turn went around stealing things (like people, etc). They were indistinguishable from the originals, since the duplicates possessed identical memories and physical characteristics. Emotions foolishly proved to be the alien's downfall, and a lone American secret agent disposed of the robots.

There aren't many gothic sci-fi flicks around, but **CASTLE OF EVIL (1966)** one of them. Several people arrived at an eerie island castle at the dead owner's request. Soon after a "ghost" informed them that one of those present was a murderer, a member of the party was killed. As the protagonists were systematically executed, we learned that the assassin was a robot duplicate of the deceased host. Toward the finale, the machine (the face of which was half-disfigured) freaked out and met

With no doubt the ugliest automaton in horror film history, this amazing robot co-starred with Cesar E. Lopez in THE PHANTOM CREEPS in 1968.



These expressions, automaton, all at all, are the same as the equally expressive human characters of Washington, D.C. in EASTH VS. THE FLYING SAUCERS back in 1959.

Its end by way of a laser cannon that had happened to be lying around. I've had the pleasure of reading some of L.T.A. Hoffmann's short stories, which deal with various occult phenomena, fantasy, and the macabre. Unfortunately, I've never seen any of the cinematic adaptations of his works. Other than the fact that I know they contained androids, I have very little info on **THE TALES OF HOFFMANN (1951)** and the two versions of **COPELIA (1944 and 1965)**. However, I do know a bit about the Spanish ballroom movie, **DOCTORY!**

COPELIA (1966) Dr. Coppelia built several oversized mechanical dolls, of which one named Coppelia became his favorite. A young man soon fell in love with the android, but his envious boyfriend smashed it. Unaware of the scientist's drugging the fellow in order to transfer his life essence into the robot, the doctor stood him by pretending to be the mechanical fellow, and as a result the inventor realized how he had been to love a mere doll.

One of the earliest automaton flicks was **TORTURE GARDEN (1963)**, which dealt with a demon, automations, a ghost, a zombie (Edgar Allan Poe resurrected), and the Devil. At a carnival, a fellow called Dr. Diabolo (best of folks with names like that!) treated four people to glimpses of their terrible fates. The second scene found herself dating a famous "ageless" movie star. When he was shot in the head by some underworld friend of his, the woman got pretty upset. Later on, when she learned that he was an android duplicate of the original actor, she really flipped out—until she was turned into a successful model!

A 55-minute British children's film entitled **EGGHEADS' ROBOT (1970)** was quite amusing. When an eccentric inventor gave up on his robot paratrooper, his son redesigned it to resemble himself. With his duplicate's help, the youth went on to become a sports hero in school, and the android was also humorously employed for revenge against a crook who had caused him trouble. In conclusion, the scientist learned of the deception and destroyed the humanoid. However, he then went on to make plans for an android duplicate of his young daughter.

ASYLUM (1972) was another of those horror anthologies. Herein, we were shown why live people ended up in the title institution. One episode

Unlikely-looking robot gets warning from consumed cutes following the commission of an unseen anomaly after VANISHING SHADOWS, a serial of 1934 detour.

The most disappointing thing about **THE SPECTRAL TAPES (1973)** was that the special effects were kept to a minimum. The second most aggravating part of the film was that it was pretty dull at times. Robert Foxworth played an android whose mission it was to keep humanity from annihilation. It lacked emotions, though, and needed a human companion to help it make the right decisions. At the conclusion of this made-for-TV pilot, the viewer learned the facts concerning its origin. It then departed, determined to protect mankind.

The concept of **WESTWORLD (1973)** was very intriguing. A giant playground for adults was built and stocked with androids for the nominal sum of \$1,000 a day, a person could vacation in either Westworld, Medieval World, or Roman World, where the automators

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Yul Brynner as grinning android in WESTWORLD.

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CYBORG 80 (1966) 82 min. Franklin Adams, With Michael Brenne, Wendell Core, Edward Farn, Karen Steele

DR. GOLDFOOT AND THE BIKINI MACHINE (1966) 90 min. Norman Taurog, With Vincent Price, Frankie Avalon, Douglas Hickman, Susan H

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THE TMT & BFI FILMOGRAPHY - PART 2

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unstable characters wanted revenge, so he built his robot, digitized it himself to murder the head doctor. After he projected his consciousness into the metallic double, it went out and stabbed the unsuspecting man. Another doctor smashed the silencing unit, and out popped little mechanical intestines and stuff. Simultaneously, the mad doctor screamed because his own guts were similarly spilling out. The robot was dead, and so was he. There's a lesson to be learned there somewhere.

AMIALE AUTOMATONS

Finally, we come to the section where I tell about films that featured humanoid (usually) Earth-bred robots. These were the ones that helped humanity, despite the fact that they didn't look like it. I'm sure that everyone will find at least one familiar face (I hope).

One of the original MARCH OF THE WOOLLY SOLDIERS (1934). Laurel and Hardy worked hard to make an error on Laurel's part produced oversized robot soldiers, and one of them got the two armies fed. At the film's finale, the army of attacking bogymen were defeated by the angered wooden soldiers.

THE VANISHING SHADOW (1934) came complete with an invisibility machine. A deadly Ray pistol, and possibly an android. The oversized, radio-controlled metal robot was introduced in chapter 10. When its inventor went temporarily insane, he sent his robot to kill him. There was, almost slain by the walking tin can. I've seen a still from this serial showing an android with its chest control box open, but the detailed synopsis that I have does not mention any such animal.

One of the best-behaved robots of all time was TOROR THE GREAT (1964). At least anyone hasn't realized it by now. TOROR is "robot" spelled backwards. It was played by a brilliant scientist to pilot spaceships to other worlds because the firm's robot robot technicians were too much to do so. The creator's young son befriended TOROR, and a telepathic bond was established between the two. When the youngster was kidnapped by enemy agents, the iron corporal independently rescued him and saved the day.

A simple MAN IN OUTER SPACE (1967) of the time period was projected into the distant future by an unidentified super-intellect. The wilder bull was dumbfounded by the incredible technology around him, but he eventually learned. Naturally, there was an array of automated devices, including some robot teachers. In an amusing scene, one of these can-shaped creations gave a museum tour of a march of children. The action focused on the 20th century, and it was remembered.

A bulky, but lovable, robot went on a danger-filled VOYAGE TO A PREHISTORIC PLANET (1962). The well-dressed Russian flick had scenes with Basil Rathbone and Doris Dorence spiced into the American version. On the island-men and other monster-infested worlds, the robot and two teams of astronauts were trying to reach a spaceship. After a while, the team was rescued. The metal friend was sadly destroyed while saving two of the men from a monster.

SCIENTY RUNNING (1972) was a sci-fi element movie that dealt with a mad scientist who was determined to save Earth's last forests. After creating three mutants, he was forced off the orbiting freighter into deep space. Accompanying him on his perilous flight were a robot, a robot, Huey, Dewey and Louie, one of them, one of these was lost. After that, when the scientist seemed to be running smoothly for the anti-hero, a rescue ship arrived. Unfortunately, the scientist came into infinity, the monster destroyed himself and the remaining robot.

Well, there you have it and there you go. If you don't know everything about them, I wanted to know about robots but were afraid to ask by now, then we don't know what to suggest. Most are computer, I would like to point out that it was a long, hard, and interesting research series. But I enjoyed it because—well, I've been already surprised as much—unpleasant robot who went to the hapless exactly, but certainly well on the way. I also have a film, if anyone has, and opportunity to see people in high places, particularly Republicans, but not only be exposed there, but also opportunity to see androids as well. These are the kinds of things you get from watching too many mechanical monster movies.

ROBOT RINGERS—There were some films that appeared to contain robots, but did not. This



A designed android figure in a deceased scene created engineer of the movie, personal elements to GALT OF EVIL, the Gothic, and it looks like over men and also one of the worst

seems to have been an underhanded gimmick to draw robot lovers into the theaters. Among these frauds, only the second one had any real merit, but visually and plot-wise. See them and judge for yourself.

The first fraudulent metal man that I know of appeared in THE MASTER MYSTERY (1919). This silent serial starred master magician Harry Houdini as himself. There was a rather bulky "robot" that went clanking through the chapters, smashing through walls and picking up tremendous weights. The aggressive thing was supposed to contain the brain of a man, but it turned out that its metal body housed the entire fool. This theory was very convincing for a while, though.

RAY HARRYMAN'S EARTH VS. THE FLYING SAUCERS (1956) dealt with an invasion of Gues where by an ancient alien race. The creatures (which we not also be aware in their place) attackers wore protective metal suits that made them seem invulnerable. Not only did the alien army use protective exoskeletons, but there were disintegrators built into the arms. At the conclusion, the invaders were beaten when their saucers' magnetic shields were disrupted by Special Air Force weapons.

In a Mexican comedy, THE FLYING SAUCERS (1955), a alien and his girlfriend fooled everyone into believing that they were Martians. He resembled a robot, and he looked very much like the sexy lady she really was. When their experimental (Earth) saucer malfunctioned, they were mistaken for aliens. As a result, they soon became honored citizens. This differed considerably from the standard "Shoot the invaders" theme of most sci-fi flicks. Unfortunately for them, their real identities were discovered before the end of the flick.

The worst phony robot film was DR. WHOARD AND THE DALEKS (1965). The storyline was based on England's DR. WHO TV Series, which unfortunately starred Peter Cushing (it was really said to be such a fine actor doing sci-fi stagings). In the past, the series was about a mad scientist, who and his companions fought race of humans who were outwitted by the Daleks. These hairy-creatures were actually little lizard-creatures that went around inside robot bodies. In the end, the Daleks were wiped out and Who departed for other adventures.

The whitewashed ones were back in DALEKS IN SPACE—THE 2168 A.D. (1969). Naturally, it was Dr. Who (Peter again) in this tale of the future. He and his companions had conquered our world. They were capturing humans and turning them into slaves. The Daleks, who were determined to hunt down others and work in "the mines." This sequel wasn't as good as the first, but it was still pretty atrocious. At the noisy conclusion, Who and his brave companions saved Earth's glory after the hapless invaders and destroyed them. In case you're wondering, the movie was a disaster. It survived the destruction of their home planet, but it was a disaster. The other flick took place at some undesignated time in the even further future.

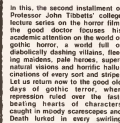
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THE TIME LECTURE SERIES

Part 2:

THE GOTHIC TRADITION IN FILM

Corman, Aldrich and Others



A designed android figure in a deceased scene created engineer of the movie, personal elements to GALT OF EVIL, the Gothic, and it looks like over men and also one of the worst

In this, the second installment of Professor John Tibbets' college lecture series on the horror film, the good doctor focuses his academic attention on the world of gothic horror, a world full of diabolically dashing villains, fleeing maidens, pale victims, supernatural visions and horrific hallucinations of every sort and stripe.

Let us return now to the good doctor, who, in the good days of gothic terror, when repression ruled over the fast-bested hearts of characters caught in misty castles and Death lurked in every swirling shadow...

The word "gothic" may refer to everything from a style of architecture to a style of typography. But as a literary term it has its own special meaning. In some ways we've all heard the term "gothic horror" without quite knowing what it really means.

We must go back to 1766 and Horace Walpole's CASTLE OF OTRANTO, an



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Italian director Mario Bava created an evocation in Grand Guignol Gothic with his BLACK SUNDAY, an atmospheric, if questionable, horror gem placing the usually beautiful Barbara Steele as a resurrected vampire.

of eridges, lavish dring halls, and the ghosts of ancestors. The castle became a prison or evocation of the past, of hidden gods buried under years of repression. The maze of tunnels, secret passages and hidden doors are like the tortured paths of the human conscience. The whole world is one of false fronts. There are always a hint of hidden intentions as well as of disgusting sensuousness. Attraction of dead prisoners hang from the manacles of the dungeons while grateful dancers wait in a formal way of colors in the prisoned doors above. I want to emphasize that this world overcame a sense of some kind, but a sense that comes from the past as symbolized by the medieval castles and landscapes.

18 Finally we consider the tone. Most novels, particularly the so-called "sentimental" novels of the 18th century, were full of sentimentalism. The tone of the novel was one of sentimentalism. The tone of the novel was one of sentimentalism. The tone of the novel was one of sentimentalism.

19 The Granddaddy of Gothic novels, Horace Walpole's THE CASTLE OF OTRANTO established many of the conventions of the Gothic form as well as

reversible aspect of flight and pursuit in a pseudo-medieval setting. This novel created a style different from the prevailing "sentimental" and it was popular at the time. The form was taken up late in the century by a writer, Ann Radcliffe, who added the traditional of the gothic novel. Linda Dowling describes



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through a dense landscape, a girl lies in terror and alone and cunningly catches the hand of her lover. She is not really going, she only escapes her father's punishment. She is not really going, she only escapes her father's punishment. She is not really going, she only escapes her father's punishment.

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of eridges, lavish dring halls, and the ghosts of ancestors. The castle became a prison or evocation of the past, of hidden gods buried under years of repression. The maze of tunnels, secret passages and hidden doors are like the tortured paths of the human conscience. The whole world is one of false fronts. There are always a hint of hidden intentions as well as of disgusting sensuousness. Attraction of dead prisoners hang from the manacles of the dungeons while grateful dancers wait in a formal way of colors in the prisoned doors above. I want to emphasize that this world overcame a sense of some kind, but a sense that comes from the past as symbolized by the medieval castles and landscapes.

16 Finally we consider the tone. Most novels, particularly the so-called "sentimental" novels of the 18th century, were full of sentimentalism. The tone of the novel was one of sentimentalism. The tone of the novel was one of sentimentalism. The tone of the novel was one of sentimentalism.

17 The Granddaddy of Gothic novels, Horace Walpole's THE CASTLE OF OTRANTO established many of the conventions of the Gothic form as well as

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IMMORTAL MASTERPIECE OF THE MACABRE

castle perched on the edge of a decaying, plague-ridden town. These buildings are full of torture chambers, hidden passages and dark towers on the one hand; and sumptuous feasts, polished floors, and gaily-clad people on the other. Think of MASQUE where the dancers whirl in a profusion of color during the ball below, the dungeons creak with the rotting remains of prisoners.

A film like HUSH, HUSH, SWEET CHARLOTTE shows us a more modern variant of the gothic settings. Although we are in a world more familiar to us, a world of automobiles and telephones, some principles are operating. The setting is again an old house, a mansion full of shadows and staircases and rooms. The location of the Deep South is significant in that the film plays upon the almost stereotypical notions of the South as a region of age, moldering vines and swamps, and the crumbling mansions of a once glittering society. The ghost that seems to inhabit this region is that of Charlotte's former lover, a man who was supposedly decapitated by Charlotte some thirty years before the main narrative begins.

FLY, MAIDEN, FLY

These two films also feature the "madness in flight" motif. In RED DEATH, the virtuous heroine is separated from her boyfriend by the evil machinations of the hero-villain, Vincent Price. As is the case with gothic tradition, the heroine is colorless and only an excuse for the pursuit of the hero-villain. In CHARLOTTE, the maiden-in-flight is Charlotte herself, a spinster of some 60-odd years. Whereas the dark hero-villain in RED DEATH was Prince Prospero, in CHARLOTTE the dark villain is Olivia De Havilland as Charlotte's cousin. It is her desire to prove Charlotte insane, have her committed, and thereby have the field to herself. Her accomplice in all this is the doctor played by Joseph Cotten; and we remember that the hero-villain of tradition almost invariably had an accomplice. Even Vincent Price's Prospero has his accomplice in the figure of the woman who seeks to join herself to the devil-worshiper. Prospero, like Ambrosio in THE MONK, is in league with the devil. Charlotte's sister, if not exactly in league with the devil, is in league with her doctor-friend who hastens Charlotte's breakdown by administering hallucinatory drugs to her.

This last factor contributes to CHARLOTTE's use of the dreamy, haunted landscape typical of the gothic novel. Because of her hallucinations the old mansion becomes a shadow-haunted manse of hidden evils. The rich baroque lighting featured throughout the film aids in this evocation of unseen terrors. The haunted landscape in RED DEATH is evoked by extensive shots of misty hills and plains surrounding Prospero's castle. A color palette keyed to a rusty red contributes to the film's prevailing atmosphere of decay.

THE SHAM OF IT ALL

In many of the gothic novels the horrors featured throughout turn out to be a sham, the artificial machinations of the hero-villain. This is most evident in CHARLOTTE. We cited earlier that the ghosts are explained as wax-works or living men in disguise; or that the supernatural apparitions are explained as mechanical devices. In CHARLOTTE, the decapitated body of Charlotte's former lover keeps popping up. The head rolls-bump-bump-down the staircase in one scene. We learn later that the head is a wax mask. When the doctor in the film disguises himself as Charlotte's former lover, we again see a gothic device at work. The "mechanical devices" correspond to the doctor's use of drugs to induce hallucinations in Charlotte.

The theme of prevailing evil overriding virtue, omnipresent in the gothic novels, is obviously present in these two films. No one in the world seen in RED DEATH is exempt from death. In CHARLOTTE, even Charlotte is mortal. Indeed this sense of mortality, linked to a kind of spreading disease/plague, is present within all of us. The film makes this manifestly clear when the Red Death Prospero, "Each man make his own heaven and his own hell," Prospero sees in



One of the most successful recreations of Gothic horror on film was Roger Corman's THE MASQUE OF THE RED DEATH, based on a pair of Edgar Allan Poe stories, "The Masque of the Red Death" and "Hipp Grig." Corman's cinematic struggle between good and evil was greatly abetted by Nicholas Roeg's masterful color photography. Roeg has since gone on to direct FRODO BAGGINS and DON'T LOOK NOW.

the visage of the Red Death his own face. This is saying that each of us carries within himself the seeds of his own redemption and damnation. We recall the hero-villain Ambrosio again. He was a once-respected preacher who turns to the perverse pleasures of the world. This picture of a man who has two souls within a single breast exactly corresponds to the figure of Prospero, a man of taste and culture and a man of evil. He, like the castle setting in a gothic exercise, consists of both heaven and hell. The castle traditionally contains the two extremes of the dungeons/hell and the tower chambers/heaven.

Certainly Charlotte is not exempt from the taint of evil. She carries within her a whole complex of repressed guilts. The drug that operates on her exploits her already latent nightmares about her slain lover; and we see her at different times like two different people—the one sweet and mild, the other wild and savage.

Her cousin, the villain, her first appearance is sweet, gentle, courteous, interested only in Charlotte's welfare. It is only later that we see her as a raging, tormented figure, haunted by the slights, real or imagined, she suffered as a child in Charlotte's house.

CANADIAN GOTHIC

There is yet another aspect of the gothic tradition that needs to be touched upon. It surfaces in Paul Almond's masterful ISABEL, a Canadian film that falls squarely within the bounds of this tradition.

A young woman named Isabel returns to her childhood home on a sea-coast in Canada. Only her stepmother, now the

America's gothic guru, Edgar Allan Poe, as he appeared in 1944. The troubled master of the macabre was responsible for many of the 19th century's greatest tales of gothic horror.

funeral of the mother is Isabel's sister, a rather sinister nun. She departs quickly after the ceremony, leaving Isabel to care for her uncle and the farm. The uncle seems to suffer from some kind of infirmity and is unable to work. Gradually we learn that the rest of her family all had suffered from peculiar infirmities and strangely violent deaths. For instance, one of her brothers acted at times like a wild beast, and was discovered one day chewing the head off a chicken; her grandfather had been gassed in World War I and had spent his last years deranged and wandering about the fields; her uncle and his wife had been killed in a military uniform and gas mask; her uncle had had a suggestive relationship with her mother; when Isabel's father died, the uncle had moved in with her mother, causing a lot of gossip in the village; another brother had died a violent death by drowning.

When Isabel returns to the family estate, strange, troubling things begin happening. A gas mask is found in the attic, a decapitated chicken is discovered in the barnyard, the figure of a tall man wearing a cloak is seen silhouetted against the rise of a hill, and a neighbor appears who bears a striking resemblance to Isabel's dead brother. I think in determining the cause of the madness and strangeness in Isabel's family we come closer to unlocking the ambiguities of the film. To do this we turn now to the predominant characteristic of the Gothic novel.

The violence and sexual overtones in the Gothic novel were extreme. Leslie Fiedler has pointed out: "It is not enough that his protagonist commit rape; he must commit it upon his mother or sister; and if he himself is a cleric, pledged to celibacy, his victim a nun, dedicated to God, all the better. Similarly, if he commits murder, it must be his father who is his victim; and the crime must take place in darkness, among the decaying bodies of his ancestors, on hallowed ground." The point here is the significance of incest—both in the Gothic novel and in ISABEL. At any time, but particularly in the 18th century, incest was regarded as the ultimate sin and an "unspeakable" affront against society. It touched upon darker longings hidden in the human psychology. Perhaps it was symbolic of a guilt felt by those who sought to violate and destroy the traditions and customs around them. When the revolutionary overthrows the culture and conventions of his surroundings he leaves himself open to subsequent guilt. The destruction has been necessary, perhaps, but it has involved destroying a part of himself, that part nurtured and shaped by those surroundings. Incest is the proper literary metaphor for this, for any violation involved implies also a self-violation.

In ISABEL, this incest theme is strangely prevalent. It accounts for the unnatural offspring in her family, for the prevailing madness. Isabel's surviving sister took refuge in the calvary of the convent; Isabel herself, we have every reason to believe, is inescapable of sexual feelings. Yet when the neighbor who resembles her dead brother appears, those feelings surface and reach culmination in the final scene of the film. Isabel's childhood, we learn, was severely repressed, and we have every reason to believe that it inverted her passions, centering them upon herself and her family—not just her brother, but her uncle as well. This is compounded by the fact that her uncle, more than likely, is her real father. These guises remain submerged throughout the film but are always implied through the masterful use of "found objects" that are constantly appearing: the gas mask, the decapitated chicken; the subtle use of flash frames in which we quickly see the members of her family and former events, such as her brother's drowning; the soundtrack which features the sounds of falling bombs whenever the camera wanders across the photographs of her family in uniform. All these elements serve to remind us of the presence of the whole family in Isabel's world, which is itself representative of a whole chain of guilts to her. Moreover, the tone of the novel and her family is singularly bizarre and perverse. Insanity and disease are constantly present in the associations provided through the gas mask, the soundtrack of falling bombs, the decapitated chicken, and the flash frames. All these things find their focus and their explanation.

In this way we begin to understand the final scene. Isabel has been rescued from an attempt at suicide by a man, the equivalent of the demonic hero, Jason, the neighbor who resembles her dead brother. The night is dark, a storm is up over the seacoast. The two chamber into a small boat on the beach and mutually begin to make love in what is surely one of the most bizarre and suggestive love scenes in cinema. As they furiously embrace, the man's face is visible as it arches back to show her his brother's face. They rise again and we perceive the face of her dead brother. Again it dips and rises and it is the face of her uncle. In rapid succession we see the embrace becoming a series of incestuous associations with various members of her family. There is even a touch of necrophilia when, in a brief shot, we see Isabel passionately embracing a figure laid out for a funeral in his uniform (her father's) her brother. Embodied in this man are all the dark associations and repressions of her childhood. They are suddenly released in this scene in one violent, stunning, blurred cloud of images. Certainly it is the gothic with a capital G: the violent, incestuous embrace and the stormy, dream landscape.

TO BE CONTINUED

MONSTER TIMES

BACK ISSUES!



TMT 15. VALLEY OF THE GIANTS. Firstbook and centerfold: THE VALLEY OF GIANTS: an interview with Al Hirschberg. "Mangrove the Comic," preview: BLACKULA, THE P.L.A. MONSTERS (review of H. M. ...). column, some real answers and CHILDREN SHOULDN'T PLAY WITH DEAD THINGS. \$3 & 2



TMT 29. GAZZOOK
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 A special 40-page magazine
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 tion's super comic st
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THE MONSTER TIMES IN MARAUDING MARTIAN ISSUE. Our all-Mars issue, including a sup filmbook and centerfold **WAR OF THE WORLD**. Also includes an article a comic strip on **INVADE FROM MARS**, **Martians** the Comics and many other Mars-themed features.



25
26
27
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Franklin of bug classic
THIM, Bugs in the Co-
corn: by Mary Wolfman
The Empire of the Anti-
by H. G. Wells, a Rich
Buckler comic strip and a
review of Stan Lee at Car-
nage Hall. Also a giant
KODAK color poster and
part two of "The Man Who

THE VALLEY OF CARAKING
an interview with Allen
Hitchcock, "Vampires in
the Comics," preview of
BLAZKULA, THE PLAN
MONSTERS (review of HPI
magazine), Godzilla's one
column, some real mon-
sters and CHILDREN
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Times Teletype

...is our way of getting the latest hot-off-the-press info to you, and we'll use up all the news of what's coming out every medium, from the rain to the ball-balloon to the well-dressed, serious, pretentious, and controversial comments on home, sci-fi and fantasy happenings in films, books, comics, TV and even real life. We have spread no costs, time or tender eyes in bringing you this expanded edition of our beloved Teletype page, so feel free to send us letters full of lavish praise for our endless efforts to keep you "in-the-know." Handling Fight Film Forecasting chores is "Barney Bitt" Fanz, who kicks off this feature with his columns, which being directly be-
low.

Camerata are rolling on Norman Jewison's **ROLLERBALL** for United Artists. This is the one about the killer sports James Cameron and Ralph Richardson star.

Veteran villainage George Hagan will be appearing in Ray Stark's **THE BLACK BIRD** (i.e. **THE WALTHERS** **FALCON FLEES AGAIN**) for Columbia. Mr. Hagan ranks second only to Gale Sondergaard on the American screen's sinister queue list.

Richard Chamberlain will take the title role in a new Italian production of **THE COUNT OF MONTE CRISTO**. Funny thing is that Tony Curtis will be turning up in the same role in another production. What's double buff? When does the "Count" down begin?



Frankenstein: a dramatic portrait of the beast

Columbia's **THE ODESSA FILE** opens across country in mid-October. An American and Russian production company have slated for production a very ambitious feature, a remake of the fantasy classic **THE BLUE BEARD** Master director George Cukor takes the helm when filming starts in Leningrad. He says they may be the most expensive musical film ever made. And men more anxious is the fact that as star they have Elizabeth Taylor, taking on the dual roles of "The Fairy" and "The Light." Shirley Temple starred in the original 1940 production—a bomb that tried to survive on the success of **THE WIZARD OF OZ**—which it didn't. Though La can't sing all that well, we're willing to give her a chance.

It's highly unlikely that it will ever turn up on this side of the Atlantic, but the Australian film by Peter Weir.

Good Off Pete Cushing is in Freddie Francis' new opus **LEGEND OF THE WEREWOLF** at Pinewood Studios. Richard Conte will be appearing in a Spanish production called **THE EVIL EYE**.

George Pal is already scouting locations for the sequel to **DOE SAVAGE** for Warners. Most mean they think the first one's pretty good. Brian Edwards and Peter Sellers are winding up shooting on **RETURN OF THE PINK PANTHER** and plan to start their next venture, titled **ZWAMM** soon after. Pic tells the story of a Hollywood agent who gets his hands on some visions from outer space. Edwards calls it a "morality play."

THE CARS THAT ATE PARIS, does look intriguing. It's described as a black comedy.

Devi, Devi, who's got the dew? Joining the ranks of these who do will be **THE ANTICHRIST**, a film of satanic possession in many colorful sites of pagan and Christian Rome. The pic has quite a stellar cast. Mel Ferrer, Arthur Kennedy, Alicia Vela (a personal favorite) and George C. Scott (You may not know the latter by name, but you've seen him a thousand times as a sinister character).

Hein Hayes is retiring (again?) after she does one more film for Disney. This one entitled **ONE OF OUR DINOSAURS IS MISSING**. I hope that title doesn't refer to the venerable actress.

Presman and Williams, the same people who brought us the deliciously deadly **SISTERS**, will be bringing us next **PHANTOM**. This new one is an updated version of **PHANTOM OF THE OPERA**, only this time it'll be a "rock" opera. Fox fought to have it as

distribution by the time you read this. Presman Williams have linked up next **THE SECRET LIFE OF PLANTS** (i.e. **THE HELLSTROM CHRONICLE**) and **PLUTONIUM** about the theft of nuclear materials.

French warbler Charles Aznavour goes dramatic in the film **MENACE**, a suspenseful tale of murder abduction.

IRONSIDES on NBC-TV will turn swordplay as it tries to untangle Kim Hunter in an episode entitled **THE SECRET**. Talk about complicated plots. David Janssen and Elyse Lange find themselves trapped in a submarine stranded on the ocean floor with a host of poisonous snakes brought on board by an convoluted conspiracy. In the CBS movie **FER-DE-LANCE** could happen to anybody? Remember a monster a day is taking, to say the least.

William Castle's next effort will be **THE HEPHAESTUS PLAGUE**, dealing with the "mad" of the "mad" cabaret, incendiary coconuts. "Can't you see them doing a cake-walk dance Broadway? It sure will be a smash (or is that squish) in Manhattan. While we're there we may as well talk about **SWARM**, Irwin Allen's new insect-infested feature after he winds up chore on **THE TOWERING INFERNO**. Script will come from Bertling Stigman. After that, Allen will find himself a busy, busy man with such bean-popping projects as **BEYOND THE DOSEBOMB ADVENTURE** ... **CIRCUS** ... **THE DAY THE WORLD ENDED** ... **AND THE WALTER SYNDROME**.



Another film that is unlikely to find release on these shores is the Czech film **GIRL ON A BROOM**. I've been interested in that title ever since I first read of it and this photo serves only to heighten my excitement. The film

concerns the adventures of the young witch, Sabana, portrayed by Petra Cernacka, and has Scott Lanning up-and-winning awards at many European festivals.

CON-CALENDAR

The CON-CALENDAR is an exclusive feature of **TMT**. Across the country, every state, at any time, are constantly gathering to buy, sell, trade, collect and listen to speeches. As with most gatherings of late, the conventions often

DATE	CONVENTION	LOCATION	PRICE	FEATURES
October 25 to 27	NATIONAL COLLECTIBLES SHOW Staten-Parkway Shows 545 West End Avenue New York, N.Y. 10025	SHIRAZ HOTEL 1757 J.F.K. Blvd Philadelphia, Pa. 19103	\$2.50 at the door	Dealers rooms
3rd Sunday every month	NOSTALGIA 4 Church Street Watkins, Mass. 02154	Norwood Johnson Major Lodge	75¢	comic books, puppets, toys, models, auctions
November 8-11	FAMOUS MONSTERS CONVENTION P.R. Seidling c/o Warner Bros. P.O. Box 145 E. 22nd St. N.Y. 10018	HOTEL COMMODORE New York City	\$3.30 at the door	Signatures Galleon
January 2 to 5	CREATION CONVENTION Gary Bonham 190-65 Park Ave. Queens, N.Y. 11355	COMMODORE HOTEL 42nd St. & Park Ave. New York City	\$2.00 1 day \$5.00 2 days \$7.00 3 days \$7.00 4 days	Dealers rooms Famous Panels Galleon Gifts of Honor
1st Sunday every month	HOLLYWOOD COMIC CON 632 N. Hollywood Hollywood, Calif. 90028	HOLLYWOOD WOMAN'S CLUB Hollywood, Calif.	\$1.50 under 12	feature films, cartoons a list of trifles and gaudies

TERROR

Your TMT Editor was taken back the other day when a lower-echelon editorial clerkly approached me desk and asked, post-hoc, "How come you guys alla time do comic columns, but don't never review none of those horror pinches they make just for TMT?" We asked him to repeat his question and even though he couldn't remember if it was seconds later, we figured that he did have a good idea there. So, sending the lab back to his copy-editing chores, we quickly assigned TV scare scholar (our own real "cyclops") Jason Thomas the task of reviewing for our education some of the made-for-TV terror tales that have been flourishing on the tube of late. Here are the results of that assignment.

TMT TERROR GUIDE

THE NIGHT STALKER (1972) Screenplay: Richard Matheson
This is undoubtedly the finest TV horror flick ever produced. It's also one of the best, acknowledged vampire movies ever made. When it was aired for the first time, its ratings were so high that there was talk of it being released to theaters around the country. There is a follow-up film, also starring Richard Matheson, called **THE NIGHT STRANGLER**, but the "sequel" is nowhere near the original. McGold plays Carl, a newspaperman who is eventually convinced that certain attractive Las Vegas women have been murdered by a vampire. He's right, of course, and the police start to believe him after some time, but a blood braid thief and fail to stop him. Later on, the car-driving vampire is chased by a bunch of police officers who beat, shoot and even try to drown the alleged Miller, but nothing works. As a 17-year-old, super-powered creature can't seem to die. Finally, Kolczak gets a lead on the monster and tracks it to its lair. Place there, he finds a woman, still alive who is slowly being drained of blood.

Unfortunately, the vampire remains unrecognizably and attacks the hero

THE CAT CREATURE (1973) Screenplay: Robert Bloch

Bloch's concept is somewhat interesting here, but he fails badly with the script. A mummified woman is accidentally brought back from the dead, and the monster goes around killing people for their blood. It is also trying to recover its stolen modulation that has the ability to render it helpless. Amazingly, this mummy-come-back-to-life pic has powers of super-hypnosis and mental control. Facing a slightly slow beginning and the surprisingly good finale, the film is almost a complete bore. You can't win 'em all, but...

THE DEVIL'S DAUGHTER

Old Mister Spillforth strikes again in a most, of course! The Prince of Darkness and his murderous followers want to marry her off to a glowing-eyed demon, but she doesn't care too much for this idea. Pretty good with a ending, but as ROSEMARY'S BABY

DON'T BE AFRAID OF THE DARK

(1973) This one seems offering a fairly well done, but it leaves a great deal unexplained at the conclusion. The director John Schlesinger (**ONE STEP BEYOND**) made, did a fine job here on setting the proper mood. A woman who is living in a small old house (excluded, but course) is menaced by several tiny, demon-like creatures that seem to be inside her head. She waits her soul, and in the end they drag her down a bottomless fireplace and get it. Hard work and determination win out again!

DR. JEKYL AND MR. HYDE

(1973) Screenplay: Stephen Yerkes
Surprisingly enough, this serious musical version of Robert L. Stevenson's horror classic has its moments. On the other hand, the lyrics are, on the whole, awful, and the musical score often fails. However, we do find out that King Douglas's singing voice is fairly good. Nothing much of the original story was changed for the adaptation, except that there is more emphasis on the romantic angle. The best part is the ending (primarily because this is when the movie is finally over).

FRANKENSTEIN: THE TRUE STORY

(1973) Screenplay: Christopher Sherwood & Don Bachardy

This two-part, four-hour flick is one

During the ensuing struggle, we learn that crosses, sunlight and wood are effective against the undead. "And afterward, we get a chance to see just how rotten some city officials can be when they suppress the true story of the Vegas Vampire. All in all, this is really a dynamic movie. The most interesting things in it are the three major light scenes. If you haven't seen the flick, do so. If you already have, see it again. Screenplay: Richard Matheson has done it again.

big fat lie. But it's beautifully done. A shall fortunate went into the lavish production, and it showed. The directing, sets and script are all top notch. This is a good TV and theatrical film. Here's the key to see the incredibly handsome Monster (who develops a very serious acute problems) a beautiful female companion, and a variety of terrific special effects. The movie is highly inaccurate as a true story, but it certainly is a exciting and enjoyable.

border on the insane, but the people are friendly and their actions are a good check on the mad. You see, we're not here for pure collection. And they're great places to meet people, exchange, informants and plan

If you're not used to a "con," we highly recommend you try one.

They vary in size, organization, and quality of course, but they all fit an

to attend. We at TMT will do our part by keeping you informed of all upcoming cons.

SF&F is TMT's general, all-purpose, miracle science fiction column, bringing you a variety of reports from the world of sci-fi by a crack team of experts. Books, films, comics, magazines, television, radio and even real life will be amply covered by the likes of R. Allen Lister, Ed Summer and a whole host of guest typewriters whose sole aim in this or any other world is to get the latest sci-fi news to you.

They don't make toys like they used to, and thank goodness for that! They never had things like action-figures when this toy freak was a kid. Toys have kept up with technological advances and the newest toys even go so far as to incorporate the most sophisticated electronics into their creation. However, many toy firms duck to the belief that the toy that

Basically, the 8-inch action figures are finely molded miniature human figures jointed as closely as possible to human joints. This enables the figure to be positioned in any pose a real person might assume. The best figures are riveted for secure, long-lasting connections and the heads are force-fitted snugly into the neck. Compared to other, similar figures on the market, the rivet concept seems more durable. Some figures have the limb sections force-fitted by the peg-in-hole system and the arms and legs can also swing

Trek Talk will be a regular feature of the TMT Teletype page, bringing you the latest news from the world of STAR TREK and current events in the lives of the people who brought you that undying sci-fi series. Aiding and abetting us in this quest for intergalactic info will be (among others) Ego Trimble and Margaret A. Basta, both of whom publish Star Trek newsletters for the education and edification of Trekkies "round the globe."

The news came as quite a surprise, too. For years now the **STAR TREK** show has been off the networks and in syndication. Periodically, a station would somehow repeat NBC's error and remove the show from the schedule. The ensuing days brought the station hate mail, threats, and Trekke demonstrations until one by one the stations rescheduled the show.

Getting the show back on the networks again was another story. The property is owned half by Roddenberry and half by Paramount studios. The sets (dismantled after the demise of the NBC show) would

What are the differences between the many lines of action figures? Authentically! Many companies know the value of authentic-looking heads and costumes on the figures. They play elaborate cloak-and-dagger games to get the license to manufacture 'authentic' figures from the movie companies. Mego Corp., thus far, has the licenses to produce authentic **PLANET OF THE APES** figures (see **APES** article elsewhere in this issue).

Mego also has the license for the **STAR TREK** figures to be released this year when further news about the tentative return of the show is announced. There will be Kirk, Spock and other members of the crew, plus a miniature set of the bridge of the U.S.S. *Enterprise*. Mego will also bring out a line of Doc Savage figures when the film premieres next Spring.

Mego's monsters are unlicensed and, therefore, do not look like the

make-up. The **Dracula** bears a better resemblance to Lugosi than the Meglo vampire, but the **Wellman** is nondescript and bears little, if any, resemblance to Larry Talbot. The most unique item in the collection, though, is the **Creature from the Black Lagoon**—well-modeled and painstakingly painted. **The Mummy** is also well made and wrapped in bandages instead of dressed in a suit. A-H tells me they also plan to produce a **King Kong** figure soon.

A note on clothing: The Mega figures are dressed in knit cotton tights and two-piece outfits that fasten with snaps and stretch and bend with the figure. Azrak's tights are dressed (except for the *Creature*) in coarse, cotton muslin clothes that do not bend as freely, tend to bunch up and look like they came from a Goodwill bag. The Mummy's bandages have a tendency to slip apart and he has to be re-wrapped after prolonged periods of bending.

Aztek-Hamway also provides other monster goodies—monster water-guns, wiggle monsters to hang from the ceiling, Planet of the Apes motorcyclists and parachutists, and S&W

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relocating his Norway Productions, he is in high spirits about the future. The past is history already.

QUESTOR, his long-time project about the android savior, has been shelved. It seems that the folks at NBC decided that it was good, but they wanted to make a few changes—like eliminating the part of Jerry Robinson, Questor's human mentor and companion. "NBC wanted to turn **QUESTOR** into another **FUGITIVE**," Roddenberry told me. "That was too much for me. I told them to create their own idea if that was their final answer." So **QUESTOR** will not be around for awhile.

The saga of GENESIS II (later re-titled **PLANET EARTH** for another network) is better than the **QUESTOR** record CBS originally passed on this show because they didn't have enough foresight to realize the potential of the program. Their 'we're the best' attitude has corroded their collective corporate brains. NBC learned a lesson when they cancelled **STAR TREK** (see **SHOW MAGAZINE**, interview with Gene Roddenberry, June 1973) but no one else has taken the hint. So, ABC told Roddenberry that if he did another pilot show, they'd take a chance on it. They

managed to get another pilot out in time with a few changes. Alex Cord was out, John Saxon was in. Pax headquarters was now above-ground, etc. ABC has its eye on the **PLANET EARTH** project as a mini-series like NBC's *Mystery Movie*—about a dozen episodes alternating with other mini-series. No word yet, however, on when this will happen.

Stay tuned to TMT for further announcements about the **STAR TREK** movie and word of bigger and better New York ST conventions and

—R. Allen Linder

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at special effects work in years. Flesh's with a repellent rivalry in excellence present a similar battle between Siabud and the skeleton in Harryhausen's *THE VOYAGE*. The bored giant, groans Dale and grumbles as he goes about his chores works well on satiric and special effects, and a crew of these represent another image of imaginative special effects. David Allen and 'Mij' which, it should be Jim Danforth—an special effects technician backwards, which way in explaining effects are so realistic

Howard Ziehm and
Ziehm and Michael
from Benveniste's

back in 1972 but we extensive distribu-
Mammoth Films—
underground publish-
rickley and filmmaker
e—handled the prop-
that distribution
have been largely
d out, we can only
that the filmmakers
much attention to the
performances as they
sets and special effects.
would have been a
or sex-films addicts. Even
da, though, **FLESH**
should be seen ... if
ough to get into the
it is. —Joe Kane

put the Earthlings through some
perverse and painful paces.

explicitness, **FLESH GORDO**) could have emerged as a

In **FLESH GORDON**, the actor plays a very average, quite to be expected. Jason Williams is properly bland as the handsome, innocent Flesh, and his performance is the only acceptable performance as the perennially imperiled David. However, the movie is up to him, especially as Wang, who more resembles Karloffs' *Fu Manchu* than Charles Middleton's *Dr. Zerkow*. The movie is a good, though, to be a very right film actor John Hoyt, who is indeed the only actor in *AIP's ATTACK OF THE PUPPET PEOPLE* in a small but effective part as the mad scientist, Dr. Zerkow. **FLESH** is a small but effective part as the mad scientist, Dr. Zerkow. **FLESH** is a small but effective part as the mad scientist, Dr. Zerkow.

EXCELLENCE EFFECTS

In addition to several inventive night gags (e.g., starting the Volkswagen Beetle with a Volkswagen sign, creating past as present with a "For Sale" sign on it, etc.), **FLESH Gordon** features some of the finest special effects work ever seen. The film is like a swordfight with a repellent "bugman" rivals in excellence and excitement a similar battle waged between Sabin and the "bugman" in the *Star Trek* episode "The High Ground." **SEVENTH VOYAGE OF SINBAD**. The bored giant ogre who abducts Dale and grumbles about his fate in the *Star Trek* movie's monstrous chores works well on both the satiric and special effects levels, and a crew of racist robots represent another excellent example of imaginative effects. The special effects were created by David Allen and "Miyu."

Produced by porn auteur Bill Osco and Howard Ziehm and directed by Ziehm and Michael Benveniste from Benveniste's screenplay, **FLESH GORDON** was completed back in 1972 but didn't receive extensive distribution until Mammoth Films—headed by underground publisher Jim Burkley and filmmaker Peter Locke—handled the property. Now that distribution problems have been largely straightened out, we can only wish again that the filmmakers

script and performances as they did to the sets and special effects. The result would have been a real treat for sci-fi addicts. Even as it stands, though, **FLESH GORDON** should be seen ... if you're old enough to get into the theater, that is. —Joe Kane

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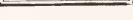
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The wind-covered remains of THE HOUSE THAT DRIPPED BLOOD can be seen from the roadway and should be included in any horror fan's terror tour of Eerie Old England.



A ghoulish greeting
Christopher Lee
applies sharp pressure
to an unlikely actor
in a scene from
MONSTER
one of the last night films
shot at a wretched
Shepperton Studios.
A sinister spot
that will not be with us
much longer.

Everybody offers specialized guides to Europe—guides for theatergoers, art connoisseurs, gourmets, etc. TMT has decided it's about time somebody wrote a guide for horror film fans, and since Britain is one of the countries most readily associated with the horror film, we thought we'd start there.

You'll almost certainly start your British tour in London. But we suggest that you go directly from the airport to the nearest railway station and leave your London browsing for last. Far better to begin with a good, close look at the English countryside—the setting for so many atmospheric horror films. And what better place to start than Dartmoor—birthplace of the father of all murder on the moors stories, "The Hound of the Baskervilles."

It isn't hard to get to Dartmoor. You can go by rail to Exeter or Plymouth, then rent a car to take you to any of the villages along the moor. Or, if you prefer, you can motor the entire distance from London. At any rate, once there you'll be understandably anxious to see the countryside that inspired Sir Arthur Conan Doyle to write his series tale. Like most writers of fiction, Doyle used a combination of real and imagined people, places and events to create his story. There was, of course, no real name of the Baskervilles. In fact, there were no Baskervilles, not that we know of at least. But there was a family named Cabell, which ruled the Manor or Brooke, in Buckfastleigh. Sir Richard Cabell, who died in 1677, was considered an extremely evil man, and legend had it that, on the night of his death, hounds breathing fire and smoke raced over Dartmoor. This legend is believed to have been the basis for Sir Arthur's book, and you may want to stop off at Buckfastleigh and take in some of the local color.

SPOOKS TOUR

But you'll probably be far more

BY GEOFFREY OLDHAM



Great Britain possesses as rich and varied a terror tradition as any nation on this perverse planet. Demonic Dartmoor, where Conan Doyle's Hounds of the Baskervilles roamed; the terrifying Tower of London, where heads fell where they may; the Stonehenge, where ancient Druids practiced their strange religious rites; the foggy streets of Victorian London, where a misogynistic madman known only as Jack the Ripper performed his deadly street surgery on hapless women; and the modern movie studios that have recreated the above and other odd events on celluloid—all these and more can be seen and felt in Eerie Old England. Geoff Oldham, TMT's far-ranging fiend in the field, details some of Britain's sinister sights in this handy travel guide.



Author Oldham snapped this shot of the set of an English village set built for the film *The Crying Game*. According to our author, these may be the very best photos ever taken of the once-filthy Shepperton grounds.

eeriest areas in all of Britain. It's almost always windy, and frequently filled with fog. But be careful—there are sudden drops that make it a very dangerous area to visit and account for the high mortality rate among escapees from nearby Prison town prison. By the way, while you're in the area, you may want to pass by the prison, for it too is an eerie sight, even today. It's only a few miles from Widecombe the Moor.

As for Baskerville Hall itself, I only wish I could tell you with any authority what model Doyle used for his mansion. There are different theories from different authorities. The best candidate discovered thus far appears to be Lew Hall, located near Lew Down in Devon. You have to go clear across the moor to get to Lew Hall, but the trip's worth it. The mansion—even if it isn't



Another reminiscence of the soon-to-be sold Shepperton lot: a final look at the "Gate of London" set.

Baskerville Hall—is magnificent, the perfect setting for a traditional British horror story.

There's one other countryside trip any real horror fan will be certain to make. What would a trip to Britain be without a visit to Stonehenge? The ancient monument lies on Salisbury Plain, near Amesbury in Wiltshire. It's relatively easy to get to Stonehenge, and well worth the trip. You can take your pick of explanations for the mysterious Bronze Age stone structure. The circular grouping of huge stones could well have been a temple, where ancient rites were performed. Or it could have been, as some have suggested, a kind of giant observatory made by the ancients. Whatever it was, it's interesting to view today.

SINISTER SIGHTS

As you move closer to London, you'll find a number of modern structures of particular interest

to horror film fans. They bear names like Shepperton, Twickenham, etc., and they all have one thing in common: They're all movie studios, and they've all been used to shoot horror films. Shepperton is perhaps the most interesting since there's more to see. If you can manage to get inside the lot, you'll find a number of staged stages, a replica of a medieval village, and an administration building that strongly resembles a spooky mansion. One word of warning, however, you'd better act fast if you're planning to visit Shepperton. As last reported, the studio had decided to sell the entire back lot, which includes the village set. The pictures that accompany this article may be the last ever taken of the English village set used in such horror efforts as *THE CREEPING FLESH* and *E. MONSTER*. By the way, if you can't get inside the studio gates, you can console yourself with a glimpse of THE HOUSE THAT DRIPPED BLOOD. The building—overgrown with weeds now—is clearly visible from the roadway.

The studio is located in the village of Shepperton and is easily accessible by rail or motor. Perhaps the easiest suburban studio to reach is Twickenham in the tiny village of St. Margarets. Unfortunately, Twickenham is an extremely cramped studio, used mainly for interiors. The village itself, however, may appear familiar to you, for the main street in St. Margarets has been used in a number of British films.

Hammer is now shooting at MGM-EM—very professional, but rather dull studio near London. If you're a film Hammer freak, you'd do far better to visit the old Bray studios out near Windsor. It's extremely small, having been nothing more than a country house when Hammer first used it. It's under different ownership now, but provides an interesting historical footnote for the true horror film fan.

LIVELY LONDON

In London proper, you'll find more than a few interesting things to do, with most attractions quite well advertised. There's little need to catalogue the sights that will be of special interest to fright addicts, but here are a few suggestions: First, don't miss the opportunity to stalk the very streets once terrorized by the madman Jack the Ripper. The area was then, and is now, a slum, but again, it's of historical interest. By all means make sure your agenda includes a visit to the famed Madame Tussaud's Waxworks, where the faces of all horrors. You can get there via the Baker Street subway. And last but not least, be sure to pay a visit to the Tower of London. You will find Boris Karloff, Basil Rathbone, or Vincent Price—the movie inhabitants of the Tower—but the Crown Jewels are still there, and all the atmosphere of the former fortress and prison.

So there you have it—a brief guide to some of the horror highlights available in Britain. Once you get there, you're sure to find more. Check out the mummies in the British Museum, or the many country houses said to be haunted by ghosts. You'll find Britain is the perfect place for a happy, haunted holiday. ■

Heads may no longer roll about the corners of the Tower of London, but the Crown Jewels are still there—into the eerie atmosphere.



The windy, fog-filled Haytor at Dartmoor (top) and the cryptic stone structure built by the Stonehenge chapter of the ancient Druids (below) are musts for interested terror tourists.



GAMMERA THE INVINCIBLE

CONTINUED FROM PAGE 5

was menacing populated areas. The creature's egg had been mistaken for a giant opal and stolen. Naturally, Barugon wanted it back. It was about as powerful as I, and just as impervious to modern weaponry. After a titanic struggle, I managed to defeat the vile creature. The trouble was, our violent bout destroyed large portions of no less than two Japanese coastal cities. That didn't sit too well with the residents.

My next adventure made me a hero to mankind. I don't like to brag, but I succeeded in singlehandedly (almost, anyway) defeating an alien attack on Earth. A spaceship brought squid-like beings here, and for a while they gained control over me. Thanks to the heroic efforts of two young boys, though, their strange hold on me was eventually broken. As soon as it was, I fought and destroyed Viras, their giant squid-like beast, and put an end to the invasion. With this victory, I was finally dubbed a good guy and nominated for entrance into the "Monster League." I humbly accepted these honors, and went on to combat many more threats to Earth's safety.

A weird chap named Gyase came along next. He sort of resembled my good friend, Rodan, but he wasn't at all as nice. In addition to his flying ability, he was able to shoot laser beams from his mouth and emit fire repellent from his chest. The latter power gave me a really tough time for a while, but in the end goodness (meaning me) won out.

About a year later, some space women from a planet on the other side of the sun captured a couple of Earth boys. Their enormous protector was Guiron, a knife-shaped creep who had a habit of eating everything in half. He was a pointy-headed fiend, who ultimately failed to defeat me. Just in time, I saved the children from the brain-eating females.

I got a chance to fight a good old Earth monster next. Her name was Jiger, and she really gave me a tough time. When I first confronted her on Wester Island, she wounded me with her built-in heat ray, and then flew off. Later on, I battled her in Japan, where she jibbed me with her needle-like tail. The poison she injected paralyzed me, and then she laid an egg



A giant turtle's innocent quest for a fish dinner results in death and tragedy as the "fish" turns out to be a ship. "How was I to know that Man had inherited the Earth and was supposed to be respected, not striped on?" Gammera was later to explain.

inside me. I remained in suspended animation until a pair of brave boys entered my oversized body and destroyed the baby Jiger within it. A super-electric charge revived me, and the ensuing battle with my unslay-like opponent ended with her destruction.

As can be expected, I went on to combat other giant beasts and outerspace invaders. One of the most intriguing of these was Zigra, which was a sort of prehistoric fish. The unfriendly amphibe-

an caused a lot of problems with the strange rays he emitted, but I finally succeeded in sending the thing back to Davy Jones' Locker.

Yes, I'm certain that I've atoned for my sins. Earth would probably have been destroyed long ago, had I not intervened. I'm very happy that I've been so successful in my people-saving efforts.

WORLD HEARS TURTLE'S TALE

One day, a Japanese motion picture

company called Daisai approached me. They wanted to film my life story and donate my share of the profits to charity. I agreed to sell them the rights, and they proceeded to make more than half a dozen films about me. These flicks were pretty good, and the producer wisely selected a very handsome young fellow to play my part. Some fine actors appeared in the films, including Brian Donlevy and Albert Dekker (both in the first movie, **GAMMERA THE INVINCIBLE**). I earnestly recommend that you see these classic motion pictures.

Things have been pretty calm for me lately. The League of Monsters has grown considerably, and now we seem to outnumber our many enemies. Most of us reside on Monster Island, where we train and keep in shape. Some of the lazier guys just hibernate there until we're summoned to action. We're always on call to defend our world, whether it's from renegade dinosaurs or alien invaders. Earth may never again require our help, but if we're summoned we'll gladly come running, flying, and stomping to the rescue. Who could ask more from a pack of pea-brained dinosaurs?

Now that Gammera has fully mended the former errors of his ways and has become committed to protecting the likes of you and me, TMT wishes him a fond Good Goodbye, as he and other members of the "Monster League" continue their undying efforts to make the world a safer place for people and monsters alike, amen.



GAMMERA FILMOGRAPHY

GAMMERA THE INVINCIBLE (1966) 88 min
Directed by Noriaki Yuasa. Screenplay by Fumi Takahashi. Starring Gammera, Brian Donlevy, Albert Dekker, John Baragrey, Eiji Funakoshi.

GAMMERA VS. BARUGON (1966) 101 min
Directed by Shigeo Tanaka. Screenplay by Fumi Takahashi. Starring Gammera, Barugon, Kojiro Hongo, Kyoko Enami, Akira Natsuki.

GAMMERA VS. QIADOS (1967) 87 min
Directed by Noriaki Yuasa. Screenplay by Fumi Takahashi. Starring Gammera, Gyaxos, Kojiro Hongo, K. Ueda.

GAMMERA VS. VIRAS (1968) 75 min
Directed by Noriaki Yuasa. Screenplay by Fumi Takahashi. Starring Gammera, Viras, Kojiro Hongo, Peter Williams, Carl Clay.

GAMMERA VS. GUIRON (1969) 93 min
Directed by Noriaki Yuasa. Screenplay by Fumi Takahashi. Starring Gammera, Guiron, Nobuhiko Kashiwa, Christopher Murphy.

GAMMERA VS. JIGER (1970) 83 min.
Directed by Noriaki Yuasa. Screenplay by Fumi Takahashi. Starring Gammera, Jiger, Kelly Vane, T. Takakawa.

NEXT ISSUE!



Next time out THE MONSTER TIMES will be inviting you to come along on THE GOLDEN VOYAGE OF SINBAD in Doug Murray's royal TMT filmbook treatment of Ray Harryhausen's sequel to his earlier 7TH VOYAGE OF SINBAD. The voyage, as you'll see, is a perilous one, full of menacing giant cyclopes and threatening little homonculi, all fashioned by special effects master Harryhausen. We've had a lot of requests for this one and we feel it's about time we got around to honoring them.

And speaking of voyages, serial scholar Jason Thomas will also be bringing you the full chapter-by-chapter story of CAPTAIN VIDEO and his dangerous mission to the cheap backlot planet of Atomia. TMT editor Joe Kane will be using his sinister cinematic shovel to exhume another forgotten classic, THE MAD ONCHU, one of the drollest and most subtly seductive fright films ever made. Busy creature correspondents Mark Carducci and Delbert Winans (journeyed to London, England and Valley Forge, Pa, respectively, and returned with Exclusive TMT Interviews with British make-up master Roy Ashton and producer Iwan S. Yeasworth, creator of THE BLOB, also respectively. In addition to these fiendish features, we'll have a survey of the greatness of the SCREEN GIANTS, from DR. CYCLOPS to THE AMAZING COLOSSAL MAN, a profile on the Great Profile, John Barrymore, centering on his memorable horror roles, and, for you comics fans, a history of WERE-WOLVES IN THE COMICS and a profusely illustrated review of Mark Estrine's A HISTORY OF THE UNDERGROUND COMICS.

And that's not counting all the sinister surprises that we're not mentioning here, mind you. This is sounding like a really great issue, is it not? We now suggest that you look up at the flashing neon TMT Applause sign and respond accordingly. Thank you.

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